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### NYM CRINKLE'S FEUILLETON

A Dispassionate and Deliberate Criticism of Mackaye's New Play - A Vivid, Eventful Story - Results of the Literary Test- Effects Produced at the Expense of Probability-Annie Robe's Pronounced Hit - Edwin Booth as Brutus-The Classic Proportions of the Performance-Roach's Luck.

Mr. Steele Mackave has now produced his greatest work before a metropolitan audience, and it may be dispassionately and deliberately criticised. Its chief merit, I think everyone will admit, is ingenuity of construction, with the constant effort to produce a crisis. Situation is heaped upon situation, incident follows incident, suspense is relieved in one act only to be awakened by a new complication in the next. And yet the story, forced as it is here and there beyond the limits of plausibility by the exigencies of stage craft, is singularly coherent, strong and interesting.

Its next merit is seen in the use of massed effects. Its ensembles are pictorial, striking and relevant. The costumes of the Bonnets Rouge are thrown against the sans culottes; soldiers, Jacobins, rioters, aristocrats, are skilfully massed and handled with the single view to effect, and one entire spectral scene of the guillotine, which lights up suddenly with a phantom glare, is composed in studied groups of a hundred living persons.

These are the merits that strike the sense and will always, when fairly presented, catch popular approval.

Mr. Mackaye's story is vivid, eventful and dramatic. Its atmosphere is surcharged with the fury of the French revolution; the background is sullen and shadowy with impending horrors. The roll of the drum and the tramp of the ravening mob are heard continually, and the rapidity of war events keeps the interest strained to the utmost, and, curiously enough, gave at the first night's performance a strained and anxious demeanor and utterance to the players, as if the pressure of intense incidents made them abandon all repose.

When we come to apply a literary test to this purely dramatic work, we shall begin to ask ourselves if Paul Kauvar would sign blank death-warrants; if, having once determined to go to the scaffold to save the Duke's life and prove to Diane that he was not a traitor, he would afterward escape from the death-cart? The literary sense will be very apt to suspect that Paul Kauvar, with an overweening notion of theatric effect, has come to the conclusion that the name of a martyr is good enough without the game.

Furthermore, we shall ask ourselves if Diane's father is not a trifle inconsiderate in first saving his daughter from the sans culottes at great risk, and then flinging her over to them test provocati daughter is not somewhat unreasonable in refusing to stay while he was yet alive with the sans culotte she had married, and then flying to him the moment she hears he is dead.

We shall ask ourselves if General Delaroche is not more melodramatic than martial in consenting to change garments with a republican prisoner and escape in the face of an advancing foe. There must be an old literary prejudice in favor of his staying and dying for his

In all this there is a slight strain after effect at the expense of probability, and just exactly how far this strain is excusable under dramatic license would be a nice question. One does not need to go far to learn that nine-tenths of the best melodramas would fall to pieces under the severe test of probability. It would be a case of one-act plays only if Reason were to be the umpire, for every pair of lovers would speak the two or three words of ex planation in the first act that would render the misunderstanding and the suffering of the other four unnecessary.

But it will hardly do to hold a really good piece of effective dramatic construction down to literary rules. Mr. Steele Mackaye is a man of almost superhuman emphasis, and it is certain that it is the most emphatic play we have had here in a long time. Everything in it-excepting Miss Annie Robe-is a little over-pronounced. Paul Kauvar rushes to death with a headlong impetuosity, and rushes away from it with equal precipitation. Diane loves her tather with a desperation that makes her abandon her own husband, and she denounces that father with an instant abandonment that uses the highest paces of heroism, and she is almost as vehement in her refusal object is Paul Kauvar. When you remember vehemence and the grandiose air of a time act. She judiciously saved herself for that Joseffy as the soloist.

to acknowledge the man she has married as she is in her desire to kill Carrac with the poignard she takes from her bosom. Potin almost as forceful in his fear of his wife as he is in defiance of the mob. General Delaroche is as strenuous in his flight from the

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enemy as he was in his desire to meet them, and Gouroc, the plotting villain of the piece, breathes intrigue, machination, villainy and cruelty with a forcefulness which my original friend, Mr. Eli Perkins, would say was worthy of a better cause.

All these people, excepting Miss Annie Robe, are continually at high pressure. Events crowd them so fast that they are pushed a little over their moderation. They shout and bellow as if it were necessary to be heard above the din of revolution. They use the strongest kind of rhetoric in the strongest tones, and they appeal to Heaven with the wildest gestures at the slightest provocation. When

that he is sitting there disguised under a sacred obligation to keep his mouth sealed for one hour and hears the cries of his wife as the mcb bring her in, you will see that the suspense and agony pivot on him and not on the mob. Fancy a Fechter playing the role, or a James Wallack-what a picture of contending emotions would have been presented in the tortured face! Would not every eye have be-n riveted on that one focus of human interest?

Conceding the highly improbable demand of theatric effect, that a man of Paul Kanvar's temper and mould would sit still under a formal pledge of courtesy, while a mob is preparing to strip the clothes from his wife, it follows that his herculean effort is the one emotional fact of supreme importance at the moment.

All this was screened on the night of the first performance by the soldiers and mob. who took the scene, and gave vent to ail the

of madness. It is the wild notes of the Marseillaise that ring through these speeches, and the Marseillaise wears a special significance when it is sung on the highway by a mob that it does not wear in the boudoir or by the bank of a drowsy summer brook.

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After all criticism is exhausted, the fact remains that Paul Kauvar is most massive without being unwieldy; most complicated without being obscure; most vehement in its exposition without ever once resorting to mere claptrap. Its language may be grandiose, but its purpose is noble. Its methods may be theatric, but its interest never lags.

If I may be permitted to say so, the performance was not, as a whole, as good as the one seen in Buffalo In the first place, Mr. Haworth utterly failed to fill the ideal of Paul Kauvar presented to us by Mr. Steele Mackaye in person. He made the hero in the first scenes lugubrious, and in the final scenes alscene and then swept it away. Annie Robe is not a heroic actress, but like most women of her temperament she can be anything for the time being when the nervous stimulus is great enough. There is no doubt she made a pronounced hit and it may be added that she never had so good an opportunity to exhibit her energy and her tragic determination.

I have not left myself much space to speak of the Booth-Barrett return. Before I do speak of it permit me to ask why it is that at all performances given at the Academy of Music the means of admission to the house are made intolerable enough to deter sensible people from going there? The spectacle of a mob of people jammed into an inner and lateral corridor about ten feet wide, fighting their way to the one ticket-taker while there are doors enough if they were opened for foar ticket-takers is an incomprehensible one. This has long been a crying nuisance at the Academy. I have seen ladies have their garments dragged off, I have seen gentlemen with ladies go away rather than get into the jam, I have heard time and time again all sorts of protests and complaints.

The performance of Julius Cæsar was witnessed on Monday night by a magnificent audience. It was a great tribute to the favorite actors, for Julius Cæsar is not a play that can be said to appeal to the masses It is wholly out of the modern school of play writing; is mainly declamatory, political, oratorical. But the dignity of the performance was

Mr. Edwin Booth, who rests his claims to distinction squarely upon his histrionism, makes a special claim upon thoughtful consideration in the part of Brutus. It is so severely classic in its intents and in its proportions, and so independent of any meretricious aids that it produces the effect somewhat of one of those antique statues, where even grace and perfect harmony fail to strike the eye at once, but grow upon the sense for-

But it is not that way that the Booth and Barrett entertainment will be estimated. The salient facts are the easiest comprehended by the public, and they are these, the Academy was jammed (to say nothing of that infernal corridor). The actors were welcomed with enthusiasm. The sale for the week is enormous.

So much for home talent.

The other night I went to Jersey City to see Mr. Roach's play of Dan Darcy. You will pardon me for a little extra critical impulse, and let me say how glad I was to see that royal fellow planted at last. I have known and admired him for a long time-among men he is everywhere honored and loved for his great Celtic, spontaneous, deep lunged masculinity. I never knew a man who had so much honest simple man to the square inch as Jim Roach. Ready at all times to die for a friend or after an enemy, often as poor as Gil Blas, he wa ever as happy as Ruy Blas, and penniless and brave like Beranger his nature had one strain -"Sing on, sad heart, sing on."

There was a touch of Father Prout's mirth and Tom Moore's pathos in him-the Bells of Shandon echoed in his voice when he sang a song, and the rattle of Lever stirred you when he told a story.

Great, brave fellow, he was like a boy in his honesty. Not even the rub and crush of Bohemia could quite wear away that splendid Irish enthusiasm that lights up the grey eye for those dear old sacred things, so hackneyed and yet so precious - the honor of woman, loyalty to a friend and reverence for all that is sacred.

I always said if Jim Roach got himself upon paper, it would be the best transcript of what is best in the Irish character.

Well, he has got himself into Dan Darcy. When you see that little play you will see a thin and somewhat conventional story, like a fragile thread, but on it he has strung his Irish pearls. The wit flashes in bright rays. The humor and the pathos melt together and the character of Dan Darcy thus Illumined stands out like an entirely new acquaintance, and the dainty beauty of it all is like one of those sprigs of Shamrock that you can find nowhere but on the Emerald hills, and that preserve their color and their charm long after all the other "wildings of nature" have dried up and faded.

NYM CRINKLE.

It is stated as among the possibilities of the season of 1888 9 that Theodore Thomas' Orchestra will go to Europe with Herr Rafiel



MATHILDE MADISON.

General Delaroche has put on the unitorm of his prisoner he says he will wear it in honor of the King. (He is going to run away in it ) To this Paul Kauvar, lifting his hat and striking a superb attitude as he refers to the uniform he is himself wearing, replies, "And I will wear this in honor of the King of Kings."

I think melodramatic rhetoric very often trenches upon bathos, but Bulwer lives in the hearts of the gallery. Let us be not too se

All this emphasis and forcefulness mounts until it reaches an explosive climax in the mob of the last act, and then the stage is full of emphasis and action.

Animated realism can no farther go.

But it seemed to me in looking at this human tumult that it interfered with the central object of interest in the picture, which central

pent-up feelings that had previously not most mock heroic. He lacked the dignity and been provided with adequate expressions.

Here I might pause in the ungrateful task of seeking defects, and take up the more worthy task of discovering merits.

Mr. Mackave's purpose in the drama is to show patriotism, love, conjugal fidelity and bravery under the most effective dramatic conditions. He has put these motives into action. Properly weighed the amount of talk is to the action as one to three. Then too much of this talk is in an inflated rhetoric.

"The torch of liberty in the hands of madmen lights a blaze that leaves nothing but ashes."

How much that sounds like Bulwer, and Bulwer has written two of the most effective plays in the English repertoire. Be-

repose of an ideal hero. I am perfectly free to confess, now that I have seen another actor in the part, that I prefer the author in it. He at least gave it the intelligent, subordinated impetuosity that he had conceived for it, and spoke the declamatory lines with a significance that left no doubt of the author's mean-

But it must be said that the Buffalo cast was was an exceptional one, never again to be repeated. It is not possible to get De Belleville, Henry Lee, Eben Plympton and Matt Snyder once more into the same parts because they all want to play the part of Paul Kauvar.

It will never be possible to add the romantic and pictorial beauty which Genevieve Lytton gave it.

As for Miss Annie Robe, she won her lausides, one must concede to the thetoric the rels in the scene with her father in the third

## At the Theatres.

STANDARD THEATRE-PATE KAUVAR, OR

| ANABURIT                          |
|-----------------------------------|
| Paul Kauvar Joseph Howorth        |
| Due de Beaumont                   |
| General Delaroche ! R. F. Horning |
| Abbe de St. Simon   R. F. Horning |
| Colonel to Monne                  |
| Dodolohe Poting                   |
|                                   |
| Bourdotte                         |
| Manatta Paria                     |
| ScarlotteLillie Eldridge          |

The first performance in this city of Steele Mackaye's drama, Paul Kauvar, took place at the Standard last Saturday night under circumstances and amid surroundings which were not conducive to a fair judgment of its final acceptance at the hands of the public. The house was filled with the author's friends and admirers, and shortly after the play began their intention to make the event a hurrah from beginning to end was made manifest. The cool-headed observer frequently found this indiscriminately clamorous spirit a detriment to the smooth progress of the performance as well as an annoyance. Mr. Mackaye himself shared this feeling in some measure, for in order to end the thoughtless and untimely interruption of the action at a critical point early in the evening he was forced to make an anachronistic appearance in his claw-hammer and beg the tumultuous auditors to allow the piece to proceed. It was a clear case of ' save me from my friends.

The noise made by the spectators was in fectious. It swept across the footlights and converted the stage into a declamatory spirome ter. The actors put on the full pressure of steam, and that no snapping of vocal cords re-sulted was a marvel. The men engaged in a go-as-you-please howling-match, while the women screamed in a manner that sometimes threatened to put the former to shame. Then the orchestra-which was even more intrusive than orchestras generally are during melodramatic representations-did its humble share to augment the general din, while in the last act a lusty-lunged mob-one-hundred-andafty strong-came to the front just when the principals began to show signs of cacophonous collapse. The tumult did not subside with the fall of the curtain on the last act. The audience, having had a period of temporary rest, broke forth in boisterous cheers, the gallery doing its full share in the matter of shrill catcalls and penetrating whistles. Mr. Mackaye made a speech which so tickled the stage mob that they cheered and cheered again. Instead of being played out by the orchestra the spectators were played out by the yells of the unrestrained sans culettes. It is safe to say that the friendly enthusiasm of that premiere, and the noble efforts of everybody in the cast of Paul Kauvar to outdo one another in noisy utterance will literally ring in the spectators ears for many a day to come.

We have dwelt thus coplously on this 'phase of the affair because it was its most remarks feature. To pass by in silence a feature that so loudly demanded notice without comment would be decidedly unfair.

More than any other work that he has preated Paul Kauvar illustrates Mr. Mackaye's skill in stage-craft. It betrays a fertility of arrangement, an ingenuity of dramatic device and a variety of theatric cunning that combine show us how proficient the brilliant author is in all those materials wherewith dramas are shloned that capture the suffrages of the mul Almost at the rising of the curtain the andience are plunged into a melodramatic litting; whose situations seethe forth with a apidity that paralyzes thoughtful consideraon. Round and round it spins with steadily increasing acceleration, taking on a tinge of steaming crimson revolution of blood There is little or no attempt to get at the spectators' approva' through heart or -it appeals through the senses, precisely as the bestial madness of the Reign of Terror was conceived and carried on in sensuality of the basest, blackest kind. In this respect at least the theme and the treatment correspond. Whenever the author discards the barsh pen of the realist he mounts into an artificial atmosphere of mock-heroics. The speeches of the young hero are usually as flatulent as they are ill-timed. He declaims empty phrases to his wife and she replies in kind; he hurls trite and bombastic republican sentiments at the aristocratic General Delaroche, and the aristocratic General Delaroche returns the wordy fire with hitalutin verbosity and corresponding readiness. The dialogue is mostly fustian; except in the speech of the Abbe de St. Simon in the prison of the Concergerie wherein, with remarkable force and pith, the origin and the fate of the revolutionary movement are summarized; and the description of Carrac, the arch-anarchist and his class, which occurs in the fifth act. Fortunately for Paul Kauvar it does not belong to the order of dramatic composition that depends mainly upon dialogue for success. Its vital elements are action, incident and situation, and in these it is strong enough to win the favor of the crowd.

There is no need to discuss the political or historical value of the play. It has little pertinence or significance in either direction. The dark days of the Terror have been burned into literature by master-minds, while the ungarnished records handed down to us of that awful time are sufficiently ample to give all the ness of Edwin Booth, and the acclaim of the insight into it that is necessary. Mr. Mackaye night made the blood of many an old playhas not, like Charles Dickens, mingled the goer tingle with pleasurable excitement.

historic with the artistic in his treatment, although he has quite naturally, if not pardonably, used in a different manner many of the same materials. Red caps, blank warrants, tumbrils, dungeons, the guillotine-these are the things which must form the background of every story or drama whose scene is laid in that period; the author's work is to blend them with the elements of romance, chivalry and heroism. These elements Mr. Mackaye has grasped, in a crude and Imperfect, if theatrically efficient way. The resemblance of his plece to "A Tale of Two Cities" has been noted. But it is not so marked as to warrant the charge that the playwright has sinned against Dickens. There is some similarity in the prison and tribunal episodes, but it is slight, while the saving of one man by another from the guillotine by means of personation is entirely different in the attendant circum istances in the play.

Mr. Mackaye's comedy utterly lacks spon taneity. He has not one grain of humor, and therefore the characters of Potin and his mannish spouse are devoid of a gleam of tun. They are introduced, it is presumed, to afford contrast. But instead of lightening the sombre scenes they simply intensify their gloom. Po tin and Nanette are comic in intent, but gloomy in fact.

Improbable and absurd as are some portions of the story, its development is unquestionably interesting. There is a vast deal of anxiety procured by means of clever construction It is a compliment to Mr. Mackave's ingenuity that the audisor does not find opportunity for considerate investigation until he has left the theatre, such is the constancy of suspense and surprise. Event is piled upon event with a rapidity that makes one hold one's breath. This method of holding attention is effectual it necessarily somewhat reckless and regard less of probability. The fickle mob is used with startling vigor. The groupings are picturesque. Paul's dream of the execution is an impressively realistic tableau. It awakened tremendous enthusiasm.

The cast did not reach the expectations naturally excited by some of the names composing it, Miss Robe being the single exception. She resisted the prevailing temptation to rant, and with blended earnestness, passionate tender ness, and womanly sweetness carried off the honors of the night. Her words of defiance at the close of the third act were uttered with a power that electrified the house. We are so accustomed to seeing Miss Robe in roles of a softer, gentler sort, that her triumph at this point was a genuine surprise. In Mr. Haworth's performance of the title role there were moments of exceptional strength. During the first act his best work was done. From that on he gave way too often to the tendency to rant. This nullified some really good ef forts, because the whole performance, pitched in one strained and boisterous key, afforded no chance for relief or contrast. Mr. Haworth has an abundance of fire and facility for pas sionate expression, but it needs curbing within the limits of artistic effect. No doubt, when the nervousness incidental to the first night wears entirely away, the impersonation will be tempered with discretion. The same criticism applies to Mt. Horning, in the character of the young General, although as the Abbe in the prison he tempered his acting with more discretion. Mr. Varrey was wooden as the Duc De Resumont. His was not the composure of a self-contained gentleman of the old regime, but rather the stolidity of the figure in tront of the cigar-shop. Mr. Varrey is an actor of such experience that hi unintelligent-to put it mildly-delivery of many of the lines surprised us. It is necessary that the actor, in order to give the quality of sincerity to his work, should convince us that he both feels and thinks. Mr. Varrey failed to convince us of either. Mr. Lackaye, as the renegade nobleman and public accuser, presented to our view a picturesque villain. But he was conventional and sloven in utterance. Mr. Allen as the explosive Colonel, Mr. Drew as Potin, and Mr. Fawcett as Carroc did themselves credit. Miss Rial displayed a good deal of genuine ability in the small part of Nanette. Miss Eldridge looked reckless and comely enough to head a mob to perdition, if need be. The play was excellently staged. There are three scenes exhibited-the study of Kauvar, the prison of the Conciergerie and the interior of the chateau at La Vendee.

Mr. Mackaye, in his speech, expressed the hope that Anarchy would succeed on the stage and nowhere else. Recent developments in Illinois and at the Standard point to the complete realization of this hope, in the popular sense at least.

ACADEMY OF MUSIC-JULIUS CÆSAR.

| Brutus Edwig Boo            | ch  |
|-----------------------------|-----|
| Cassius Lawrence Bair       |     |
| Marc Autony R. J. Buck      |     |
| Julius CæsarJohn A. Le      | ne  |
| Decius Charles Coll         | ins |
| Casca Ben. G. Rog           |     |
| Octavius Carar Lawrence Han |     |
| Metellus Cimber             | 100 |
| Trebonius Charles B. Hanfe  |     |
| First Citizen Owen Fawc     | ett |
| PortiaMinna K G             | ale |
| Calphuraia, Elizabeth Rob   | ins |
|                             |     |

The Academy was crowded upstairs and down on Monday evening when Messrs. Booth and Barrett began their two weeks' engagement in Julius Cæsar. The brilliant and vociferously enthusiastic audience was a magnificent tribute to the genius and the great-

To the dual alliance Booth brings the histrionism and Barrett the stage-management. Although there are many that would prefer to see the foremost tragedian of the age n a barn to any lesser light surrounded by the most gorgeous scenic trappings, it is some the less gratifying to be able to view his achievements amid surroundings that are artistically adequate. Aside from the memorable beauties of Booth's Brutus it is now seen for the first time in many years in a worthy setting. The noble tragedy is presented with imposing scenery, a cast of more than ordinary excel lence, a numerous band of trained auxiliaries, and an attention to minor details that insures smooth and even representation. For these features the public has to thank Lawrence Barrett, the painstaking director of the

To dwell upon Booth's Brutus at this late day would be painting the hily. The notable impression effected by the superb impersonation on Monday night was its lofty purpose and unfaltering conscientiousness. Brutus is intellectual, introspective, passive and elocutionary. It is not a dramatic role. It demands the finest qualities of expression, and it finds them in an eminent degree in Edwin Booth. Cassius is a character having the nervous springs of action; Antony is replete with fiery speeches and showy declamation. But on Monday night there was not a moment when Brutus was on the scene that Booth did not dominate it and dwarf the rest-the giant hand of his intellectuality easily held the vast assemblage in its palm. This Brutus is not wrapped in the midst of doubtful subtletiesthe toga drapes but does not conceal a man of noble aim, of highest purpose, of mental grandeur. The meaning of the Master is interpreted in a form so massive and distinct that it is conveyed with perfect truth and unerring force to every observer. It is not his tory, but it is Shakespeare. Brutus' travail in the garden before the birth of the plan of patriotism; the sacrificial significance of his sword thrust in the Senate; h.s supreme tolerance of the testy ire of Cassius; his superb subjugation of domestic grief in the presence of public duty, and the tender regard of the chieftain for the comfort of his weary pagethese were a few of the points in the splendid personation that worked potently upon the intelligence and the sympathies of the auditors. Strength and tenderness and the nobility of an aspiring mentality were all combined in this classic characterization.

In Cassius Lawrence Barrett is probably seen at his best, although his faulty elocution suffers sadly by contrast with the rich, melo dious, exquisitely modulated reading of his great colleague. The lean and hungry, grasping and choleric characteristics of the part were well delineated by the actor in so far as manner and intent went. But Mr. Barrett is uncompromisingly preachy and excessively awkward His nasal vocality, his droning eccentricities of inflection, his misdirected em phases, convert Shakespeare's rythmic lines into a resemblance to a camp-meeting exhortation. Mr. Barrett was least offensive in these respects during the earlier acts. In the tent scene his explosive delivery approach the result of a spark in a pile of fire-works, To his skill as a stage-director we are greatly indebted, but if he would confine his efforts to this department the obligation would be infinitely increased.

Mr. Buckley's Antony was an utter disappointment. He is an admirable actor in modern plays, but as a Shakespearean iliustrator he does not meet even the minor requirements. His delivery is jerky and his elocution as false as Mr. Barrett's. The oration in the forum scene was flavored with the accent and the manner of the political whang doodler. We require a complete review of the former scene. Mr. Buckley made the mistake of standing in front of Cæsar's bier in the latter portion of this scene and addressing the audience instead of the mob. He wore a black tunic, for which there is no warrant, as black was not the mourning color of the Romans. The speech was anti-climaxed several times, so that the impassioned lines after the departure of the crowd lacked force and went for naught. Moreover, Mr. Buckley misconceived the text in that he made it appear that Antony was indeed "a plain. blunt man," instead of a crafty orator whose assumption of simplicity is but a cunning device to fire the mob to revolt against the conspirators and assassins. Mr. Rogers was a capital Casca. Miss Gale has caught many of Mr. Barrett's faults of utterance. Otherwise than in this regard her Portia was fraught with solicitude and feeling.

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|--------|-------------------|-----|----|----|---|---|---|---|----|-----|---|-----|------|-------|--------|
| Larry  | Fogarty           |     |    |    |   |   |   |   |    |     |   | J   | ohn  | T.    | Burke  |
| lames  | Walton            |     |    |    |   |   |   |   |    |     |   |     | . J. | Ma    | cready |
| Jinks  | Walton<br>Wilkie. |     |    |    |   |   |   |   |    |     |   | . 5 | . W  | . Su  | mmers  |
| Wi lie | Wilkie.           |     |    |    |   |   |   |   |    |     |   |     | C    | ollu  | n Vary |
| Frank  | Farr              |     |    |    |   |   |   |   |    |     |   | F   | red. | M.    | Mayer  |
| Bridge | et Fogar          | ty. |    |    |   |   |   |   |    |     |   |     | . En | vise  | Stowe  |
|        | arr               |     |    |    |   |   |   |   |    |     |   |     |      |       |        |
| Char L | ennie             |     |    |    |   |   |   |   |    |     |   | 10  | -    | . W.  |        |

Jennie Yeamans danced herself into popular favor at the People's on Monday, presenting for the first time in this city the piece written for her by Clay Greene, Our Jennie. Though written for the purpose of introducing Miss Yeamans in a number of songs, dinces and banjo solos, it was a well connected story, dealing with the estrangement of husband and wife, the abduction of the daughter by the father, and the endeavors of the mother who has become blind, to discover the former after a number of years. In this they are assisted by

one Jinks, a brother of the father, who had falsely sworn him into State Prison for a term of ten years. Jinks, or Henry, as he proves to be, upon being released devotes his life to re-venge, and commences by telling the daughter Jennie, of her father's true character, and trying to turn her against him. In the end, however, the family are brought together and all ends happily.

Miss Yeamans as Jennie was bright and her numerous songs and banjo solos gave great satisfaction to the packed house. Her voice is very sweet, and her imitations in the second act were loudly encored, John T. Burke as Larry Fogarty, a washerwoman's son, and Jennie's lover, but who proves to be the abducted son of wealthy parents, gave a quiet and finished performance. J. W. Summers made a bit as Jinks, a Happy Jack character. J. J. Macready as James Walton, a cruel husband and an indulgent father, Collin Vary, as a dude, Fred M. Mayer as Frank Farr, the son; and Emily Stowe, as Bridget Fogarty, a daughter of toil, all acquitted themselves creditably. Addie Eaton, as Mrs. Farr, the blind and suffering mother, won the sympathy of the audience. The scenery, especially the view of New York Harbor in the second act, was very good. Next week T., P., and W.

NIBLO'S GARDEN-A RUN OF LUCK. Harry Copaley ... Forcest Robinson
John Copaley ... Wrest Robinson
John Copaley ... W. H. Crompton
Squire Selby ... J. F. Dean
George Selby ... Frack Losee
Charley Sandows ... D. J. Maguinnis
Jim Ladybird ... Frank E. Lamb
Daisy Copaley ... Minnie Radchiffe
Mabel Selby ... Lillian Lee
Aunt Mary ... Mrs. W. G. Joses
Mrs. Willmore ... Florence Robinson
Lucy Byefield ... Grace Thorne

For Christmas week the management of Niblo's Garden presented to its patrons a new play entitled A Run of Luck, written by the well-known Englich playwrights, Henry Pettitt and Augustus Harris. The piece is of the realistic melo-dramatic order, and is simple in both plot and story. The latter relates the experiences of two sons of a wealthy English squire-one the recognized heir, bad and profligate-the other good, but unacknowledged by the father, and at the first, presumed to be illegitimate. Through the machinations of two designing villains the lives of the two young men, as well as those of their sweethearts, are greatly circumvented, but eventu ally justice and morality triumph. The outcas is acknowledged as the genuine heir through an early marriage, and the bad one's debts are paid by the father just as his race-horse succeeds in winning more than enough to cover the good old gen tleman's outlay. Horses and dogs form a prominent feature of the play, and their ap pearance and carefully managed movements drew forth tumultuous applause. The Last Meet in the third act, where a full pack of hounds come baying on the stage, was realistic and worthy of praise; so also was the closing scene of the play, in which the spectators were treated to a view of a race-course crowds of people, a grand stand, and five flying horses and jockeys.

As ordinary melo-dramas go the piece was fairly well cast, although many of the players appeared to be under the impression that they were required to use their lungs to the fulles extent. Frank Losee, as Captain Trevor, and D. A. Maguinnis as Sandown were excellent. These two portrayed the villains in the play and both were soundly hissed when the entire company passed before the curtain at the close of the second act.

Forrest Robinson as Harry Copsley was effective, and Grace Thorne and Minnie Radcliffe acceptable in the roles of Lucy Byefield and Daisy Copsley respectively. The piece was carefully staged, the mechanical effects worked smoothly, and the scenery was frequently picturesque and elaborate. A Run of Luck will no doubt prove to be a popular success.

The Hanlons are back at the Fourteenth Street Theatre with that lively bit of incoherent nonsense Le Voyage en Suisse. It brings in all the well-known and amusing trucs; the overturned coach, the sleeping-car, the explosion and all the rest of the amusing machinery and horse play so appropriate at this holiday pantomime season. The Hanlons are delt. easy and graceful in their quaint jugglery and cool impudence as the roguish valets, and the little children were-to all feminine appreciation-"just too sweet for anything." The rest of the personages racket and tumble about with an easy indifference as to their noses, shins and elbows which tells of charmed lives, and the whole production while it seems intended for the little people, mainly stirs Homeric laughter in the holiday humor of their elders.

Christmas Eve-reputedly the worst night, theatrically speaking, in the year, was chosen by Mr. Florence to give his well-known personation of Captain Cuttle in John Brougham's version of Dombey and Son at the Star. The son of Charles Dickens was present in a box. Mr. Florence's Cuttle requires no special comment, for the performance has passed into stage history, where the gallant mariner occupies an enviable place. Clarence Montaine as Dombey, Henry Pierson as Carker, Stella Boniface as Edith and Eleanor Lane as Florence were notable features in the cast.

Immense audiences are the rule at the Grand Opera House this week, where Nat Goodwin is to be seen in the double bill. Lend Me Five

Shillings and Turned Up. This is the fire; time Mr. Goodwin has appeared before a New York audience as Mr. Golightiv, and he has made a hit. In Turned Up he simply brought the house down, and after the second act was called out five times on the first night. Mr. Goodwin has surrounded himself with an excellent company, all of whom came in for plenty of applause. Gus Williams in Keppler's Fortune is the attraction for next week.

On Monday night in the presence of a large and delighted house the Florences presented themselves in the ever-welcome Mighty Dollar. The drolleries of the Hon. Bardwell Slote and the malapropisms of Mrs. Gilflory were freshly and amusingly illustrated by the comedian and his wite, while the latter ravished feminine eyes wish some gorgeous gowns. J. J. Fitzsimmons as the nancyish Charlie Brood, Mr. Bell as the English lord. and Belle Pierson as "Libby, Dear," distinguished themselves in the support, whose work viewed in its entirety was excellent. Next Monday the German actress Hedwig Niemann-Raabe begins a fortnight's engagement at this theatre.

At the Third Avenue Theatre on Monday night an overflowing house strained their risibilities over Fun on the Bristol, a hackneyed vehicle for specialty people. Louise Arnot as the Widow O'Brien was ludicrously amusing, and was roundly applauded. Carlotta Bordeaux as Belle gave a few lively steps in plantation dances. The rest of the company, though not particularly meritorious, seemed to give general satisfaction. The Kimball Comedy company in Mam'zelle next week.

Toys and candles are given to the children from the stage at Dockstader's every night this week, while the adults find plenty of variety in the vocal selections and some new skits and sketches.

Tony Pastor as usual is equal to the holiday demands, and is presenting a fine entertainment at his theatre this week. Included in the programme are such clever people as Annie and Andy Hughes, Woodson and Bennett, Max Pettingill, Del Oro and others. A visit to Tony Pastor's is as necessary at Christmas tide as three square meals a day.

On Monday there was a large audience at the Fifth Avenue drawn thither by Mr. Mansfield's appearance in Dr. Jekyll and Mr. Hyde. The piece, as THE MIRROR said some months ago, is an unpleasant one. Admirably clever as the star's dual personation is it leaves behind uncomfortable recollections. The skill of Mr. Mansfield's assumptions demands unqualified commendation. His portraitures are emarkable, while the transformation from Hyde to Jekyll on the stage in the spectators' sight is, in its way, a wonderful achievement. Miss Cameron's Agnes and Miss Sheridan's Rebecca are excellent bits of work. Dr. Jekyll and Mr. Hyde will be continued two weeks. Then for the concluding week of the engagement A Parisian Romance will be put

On Saturday afternoon The Henrietta's hundredth representation will take place at the Union Square. Souvenirs will, of course, be distributed. Not in a good while has a drama more deserved to attain such a gratifying anniversary.

Madelon, with its delightfully pretty girls, its charming music, funny text. and exquisite mise en scene, richly deserves the popularity it has achieved at the Casino. The public, whose verdict at first seemed doubtful, have given tion.

Elaine will run a few weeks longer at the Madison Square. The piece was seen by a large and appreciative professional audience last Thursday afternoon by Manager Palmer's invitation. Heart of Hearts, Henry Jones' comedy, was put in rehearsal a few days ago. Next Wednesday the Madison Square Concert company will begin a series of seven afternoon concerts. The organization is a quartet consisting of Imogen Brown, Lizzie MacNichol, C. C. Ferguson and Francis Walker.

The Wife is going smoothly along at the Lyceum. When people have tired seeing itwhich time may be a long way off yet-Featherbrain will be brought out.

Pete is drawing immense holiday houses at the Park. Mr. Harrigan has never, in the course of his successful career, presented & play that has met with greater favor from the New York public.

## The Musical Mirror.

METROPOLITAN OPERA HOUSE-EURYANTHE. 

When Weber's now famous opera, Euryanthe, had its first performance at Vienna, in 1823. with Sonntag in the title role, it met with the usual fate of strong and revolutionary works. The critics fell upon it with blame and exception for its novel and eccentric composition, and even Beethoven, we are told, pronounced the score "an accumulation of diminished sevenths." Heard nearly three quarters of a century later, much of this critical heat eems

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wasted. We have changed a great many things since then ; the ' future music " of Weber's day has become the present to us, and the in novations which so flattered the pinions of dilettanti in our grandfather's time are now become accepted canons and every-day experience. Yet hearing the opera, given for the first time in New York on Friday at the Metropolitan, it was easy to trace the causes wh ch raised the storm. With much of the good old-fashioned classical style and method. the work is in the main a herald of the new tendencies. Preserving in much of the music the set formulas of composition, and the ideas of melodic construction current at the time, it has whole passages and scenes which so clearly prefigure Wagner that we hardly need the master's indorsement to see in the composer the prophet of the new school. Such, among many, are the dramatic recitative of Eglantine in the first act, Bethörte die an meine Liebe glaubt, and the monologue, Wo berg ich mich? of Lysiart, at the opening of the second. On the other hand, the quaint prettiness and delicate fioriture of such airs as the duo in the first act, Es wallt mein Herz auf's Rene, has much of the good old time flavor of Gluck or Mozart.

The book is not strong. It was written by a fantastic blue stocking of the period, Helmina von Chery, a sort of "slatternly Sappho," as she has been called, and was the outcome of Weber's desire for a text new, striking, and extraordinary enough to deepen the impression already produced by his Freichtter. The plot has been briefly and clearly given in the programme. The story is founded upon an ancient romance of French chivalry. Its scene is laid in France, and its action carried on by five personages-Adolar, a young and gallant knight: Euryanthe, a guileless maiden, betrothed to Adolar; Lysiart, Adolar's Eglantine, who loves Adolar hates Euryanthe, and a conventional king. Euryanthe has learned from Adolar a family secret, touching the sorrows of a sister of the knight, long dead. She imparts the secret to Eglantine, who has won ber friendship, and Eglantine, striking up an alliance with Adolar, proves to the satisfaction of all concerned that Eurvanthe has betraved her lover. Adolar thereupon leads Euryanthe into a lonely mountain gorge, and is about to slay her, when a gigantic serpent appears. Euryanthe seeks to lay down her life to save Adolar's, and the latter, deeply affected, apparently, concludes to leave the maiden to perish instead of killing her, as intended, in cold blood. The king and a party of huntsmen arrive just in time to save Eurvanthe from death, and, convinced of her innocence, they bring her back to the stronghold of Nevers, Here all things are explained, and while Lyslart stabs Eglantine, previous to meeting with condign punishment, Adolar and Euryanthe are restored to happiness.

To point out the weakness of the material would be superfluous in the premises. Lovers who cast off their brides and go about to slay them on so slight a pretense; restless ghosts who leave compromising rings lying about in tombs; serpents who opportunely come in to save helpless innocence, and the like nursery fable material, would be scouted in serious drama, but in an opera they may pass. They are available in bringing about very intense and pathetic situations, which, for the composer is the main point, and Weber has profited by them in the production of much very beautiful and passionate music along with some which is odd, dry and no little weari-

The work was admirably interpreted. Frl. Brandt found excellent scope for her dramatic talent in the treacherous Eglantine. She is so used to the delineation of unamiable personages that one might fancy it must seem odd to t'e like any other kindly, sensible woman in the daylight walks of real life. Once on the stage she gives herself full swing. It goes without saying that she rarely if ever makes a movement or utters a note which is harmonious or pleasing. She is required to be "horrid" and she is horrid with a vengeance. Fischer sang unusually well as the plotter Lysiart. If only he could get over his invincible jollity and bonhomie! Try as he may his most villainous villany always has a certain amateurish and perfunctory flavor. Alvary was a handsome and knightly Adolar. There were passages where his lack of technical refinement somewhat impaired his work, but the beautiful cavatine. Weben mir Lufte Ruh! was sung with great fire and passion, and in the splendid finale of the second act, in the grief and rage of discovering Euryanthe's supposed treason, he was vocally and dramatically excellent.

Of Frl. Lehmann as the suffering Eurvanthe it would be hard to say too much in praise. From the gentle and patient dignity of her opening scene, through the whole crescends and gamut of passion to the horror and shame of detection, and in the heart-breaking despair of her desertion by Adolar, she was throughout charming and admirable. It is a fashion with the Metropolitan artists to discourage recalls-for which may the saints reward thembut on this occasion no excuse would serve, and the curtain had to be raised again and again to satisfy Frl. Lehmann's delighted hearers.

Herr Elmblad makes a big and stately king. but his vocalism is a trifle bovine, and it is a happy fatality which so regulerly casts him for the "bos" personage of the drama.

The ballet at the opening of the last act is pretty enough, but artistically an impertinence. There is a patent absurdity in dazzling the spectator with a Catherine-wheel of pink tights when he knows that the prima donna is waiting in despair and back hair at the flies ready to be kissed, poisoned or apotheosized at cur. tain-fall.

The representation of Tannhauser at the Metropolitan, on Wednesday of last week, was an improvement on previous performances. Frau Seidl-Kraus gave unusual feeling and animation to her picture of the saintly and suffering Elizabeth, and Frl. Meisslinger, is vocally an improvement on Frau Biro de Marion, while in appearance she comes nearer the ideal Venus. Robinson sang the beautiful air, Als du in Kuhnem Sange, with fine expression and unusually good intonation, and his lovely evening song, Du mein holder Abendstern was, as usual, the gem of the opera.

Niemann sang a little unevenly, at times seeming to husband his resources, and again launching out with his old trumpet like resonance of voice. The fine dramatic scena, the description of his journey to Rome, was superbly sung; but at the culminating phrase, So bist nun ewig du verdammnt, the final effort he threw into the imprecation exhausted his strength, and his later phrases were almost inaudible.

A small but attentive audience of connoisseurs gathered at Steinway's on Thursday afternoon for the first pianoforte recital of Emanuel Moore, a young virtuoso who comes to us with a good reputation from Vienna. The programme included the Bach-Liszt Prelude and Fugue in A Minor, Beethoven's C Major Sonata, three morceaux from Chopin. and several numbers of Mr. Moore's own composition, three of which were songs, interpreted by Jennie Dutton. In all the pianist showed certain predominant and noticeable traits. He has a facile but rather superficial technique, a touch delicate rather than firm, neat or vital, and a dreamy meditative execution which strives for the poetic through an inordinate use, or abuse, of the pianissime. He lacks breadth and firm, distinct marking of his themes. His fortissimo passages, when he is forced to introduce them, are noisy rather than massive, and his runs easy but not clean or pearly in quality. He has an odd way-very noticeable in his execution of the Chopin numbers-of playing softly to Mr. Moore rather than the audience in a slumberous sort of reverie, which is refined certainly, but which sacrifices somewhat of the clear intent of the composer. His own songs and other compositions are thoughtful and imaginative, but rather misty extemporizations than welldeveloped melodic creations.

Miss Dutton did not add to the composer's work by her interpretation. She has a rather metallic voice, and a faulty method and into-

The second recital, which shoul; have been given on Tuesday last, was, for some unassigned reason, postponed. Expectant auditors who strayed in at three o'clock were consoled with the whispered rumor that the young artist was about to leave for Europe, for an engagement which will involve strictly four-handed performances for some time to come, with a probability of developing into choral and symphonic productions at no distant date.

The Giddy Gusher.



There died in Paris, this month, one of the most noble, charitable and clever women that ever lived. I got into a glow of enthusiasm over that woman ten years ago that lasted me nearly a week, and made people think I was loaded with eau de vie clean to my collar-

All Americans rush in Paris to the Bon Marche for a good market. It is enjoying the reputation of keeping the best and selling the lowest of all the magazins in that splendid city. I think it was Howard Paul who had said to me one day: "The management of this place and its interior work will be a revelation to you. Come and see its wonderful mainspring.

And we went to a bureau where Madame Roucicault was listening to the reports of the heads of various departments. A healthy, hearty, stout woman of apparently fifty years. clothed in a well-fitting, plainly made black satin dress, with a white embroidered Swiss handkerchief crossed on her ample bosom and confined by a bunch of blue violets that scented the air. Her hands were fat and fair; her eyes were bright and restless; there was energy and business in every movement, but with it all so kindly an expression that I almost read in her face that which I afterward saw in her place—a mighty loving care for

was never surpassed in any quarter of the

She told me that as a virtuous shop-girl she had known the hardships of a virtuous shopgirl's life in Paris, and when prosperity rewarded her industry she determined to share with the class from which she sprung the goods the gods had provided. She thought there was a wide field for good work. She set her hand to the plow and she never looked back. At that time thousands of young girls were in her dormitories sleeping at night; in her dining-rooms each day paying a few sous for ex cellent accommodations and good food.

There were rewards in each departmentfor neatness, for keeping stock in order, for the greatest number of sales. And there was that great incentive to remain-a share each year-(according to their term of office) in the profits of the departments in which they worked.

This grand woman spoke of the beauty of her girls and the attractions that the glovecounter was to the men of Paris, and thanked her patron saint that those beautiful young women were good and pure-under her roof every night safely housed, and as far above the reach of temptation as the most carefully reared daughters in the guardianship of watch ful parents.

From this department alone twenty girls had married that current year-almost all of them to male employers of the Madame.

I got an invitation to attend a performance in the great hall of the Bon Marche From some suburb of Paris at her invitation had come a party 150 strong, who worked in a glove factory belonging to the Bon Marche. There were certainly 2,500 people present. Some very creditable music was furnished by the city and country members of her flock, and Madame Boucicault beamed and applauded throughout the performance. A little piece was played, and several well-known Parisian artists volunteered. Madame Chaumont came late and sang, and rushed away to some great fete, and the elder Coquelin did a droll recitation

Madame procured seats at the Grand Opera for the 150 visitors, and I read, a few days after, of the entire party being her guests at the Porte Ste. Martin. She conducted a sort of banking business for her work people. encouraging them to save, and giving a greater interest on money than any institution in Paris. Connected with the Bon Marche was a well-officered hospital, a fine library, baths, a gymnasium, and for a time there was a riding ring, but some accident had determined Madame Boucicault to abolish an exercise she looked upon as dangerous.

A wonderful woman! When she handed her card to St. Peter he must have tumbled off the gate with cheerful alacrity. All Paris has talked of the magnificence of her life for years past. All Paris is talking of the magnificence of her death, for almost all her grand fortune reverts to the charities she established while manager of the Bon Marche. She and Mrs. A. T. Stewart are unlikely to meet; but if Madame Boucicault ever leaves Paradise to spend the afternoon with some less fortunate friend it would be interesting to know what the two ladies will talk about.

I don't think I ever knew more than two very beautiful women on the stage whose brains were equal to their beauty. Nature begins to build a woman from the inside and the interior decorations are superb, but she gets exhausted and runs up outer walls too discouraging for anything. They may be solid and enduring; but, great King! ain't they ugly!

Then Nature begins on the outside and constructs a shell with which the wandering wind falls in love; but the old lady takes another tumble, scrapes up the refuse, and fills in with broken bricks and mortar. She sustained her architectural ability in two instances-in the cases of Adelaide Neilson and Selina Dolaro. Both were made perfectly beautiful women, with keen wit, strong intellects and an intui tive knowledge of the world. Dolaro has just published a funny little book called "Mes Amours." It has a lovely picture of herself on the outside-that is an excuse for all the wild verses within. The poems are the lays of love lorn men, who in the aggregate insist they were never born till they met her, and implore her to begin her birthday at the auspicious hour in which the two met.

The interpolated comments of the fair recipient of these sauta sentiments are very comical: but there is real pathos in the brave little preface in which she discourses of her precarious health.

When this Gusher is printed Dolaro's play will have challenged the twin sisters. Success and Failure. I earnestly hope the piece will be a "go," and its results encourage a beautiful and brilliant woman to stay here, since we none of us know a better place.

Nobody ever wished a man better luck than the Gusher Saturday night did Steele Mackaye, We were a red-hot crowd. The locks of Tom Ochiltree matched our enthusiasm to a shade. A disposition to hug one's neighbor and "holler" was evident all over the house, and we did "holler" like Camanche Indians, till we found there was no necessity for it. Macher fellow-creatures, a practical charity that kaye had collaborated with a steam calliope.

It was a great night for the deaf and dumb. I am slowly becoming tranquil, but at one time I thought the world was a buzz saw with a ed flannel petticoat on.

Now I'm troubled as to the ultimate fate of Haworth if he undertakes to do Paul Kauvar as a steady thing without recuperative inter-

originally did the part must have been very much like a poultice in a hornet's nest set in that play. I always thought that young lady was the most intelligent and earnest actress London has sent us in many years, and she proved herself so on Saturday night. Miss Robe is charming to look upon, charming to hear, and altogether charming in her repose and sincerity of demeanor

There's no doubt but a sensation-seeking public, who want hair-standing situations and can't get hot-pot enough in their bills of fare. will rally round the effective pictures of the guillotine and the mobs in Paris, tableaus that have never been excelled for picturesque realism on the stage.

But I'm worried about the larynxes and vocal cords and lung powers of my friends. It will be a great year for Dr. Robertson if Paul Kauvar has a run. He'll have popular melodramatic artists under his receiver, and fair leading creations in his glass sentry-box all hours of the day.

I played a return engagement as Audience before Jekyll, Hyde and Mansfield Monday night. And if I live I'll go see the Parisian Romance again when he does it. It is very seldom that genius obtains such general and immediate recognition as in the case of Richard Mansfield. He woke up this city that night he dawned on it as Baron Chevrial, and he has never made a failure of anything since. I was pretty sure those elocutionary friends, Booth and Barrett and Bulkley, would be spouting in sheets and pillow slips to all of New York able to get inside the Academy Monday night. But Mansfield had a house crowded to the doors, and his wonderful performance of the student and the brute was even more fercible than when presented at the Madison Square.

I remember reading, some years ago, a quaint old book that some family had published for private circulation. It was a journal of travel and the letters of some relative they thought a shining literary light. The dear old man had been to visit the Lake of Chromo and the strange City of Venus (as delightful Mrs. Florence says in The Mighty Dollar), and recorded his impressions. He had been in London and seen Garrick and described that great actor very cleverly. At much length he gave the plot of the play, which, if I remember, included a young Miss Prim of a girl, who is visiting her uncle in a castle or chateau, and discovered that this worthy party is, in business hours, a highway robber. She watches them shed the garments of virtue and don the apparel of murderers and thieves. It was of this scene the old man wrote concerning Garrick: "The rest did put off their handsome tinselled coats and tie on wigs of various colors that they might not be known; but the great Garrick, as if to display how much his art was in advance of the others, did stand boldly out and transform himself by means so natural and so wonderful that the assembled people clapped and clapped again. His hair that was pushed from his handsome face he gathered with precise and curious strokes till it fell upon his eyes, and those eyes from under were full of a new and terrible expression. His mouth that had been hitherto pleasant he did make most cruel and brutal. His upright form was changed to a stealthy, guilty thing, and even to his hands there was something unusual and dismal. He was grown older in a moment. In a word, it was not the fine chevalier, but the base born, ignominious highwayman going forth to prey, perhaps to slay. All this done in full sight, and he putting on no other gatments, but turning up a faceing about the neck and putting within the pockets the bright and bandsome lappets that had before fallen over them."

The splendid change of Richard Mansfield brought back the old man's description of David Garrick. Perhaps this is David Garrick we have now in Richard Mansfield. I struck an old pump, the other day. who undertook to prove to me that again and again we revisit the earth, and at the final settling we, all of us that we have been in our various careers, come up in a bunch-as we find garlics tied up in grocery stores, and show what sort of a group we have been in our several personages, and take the consequences.

Mansfield will pan out beautifully if he is the self-same David Garrick; and I get to wondering who I was beside the GIDDY GUSHER.

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## PROVINCIAL.

BOSTON.

Taken altogather the engagements of the Booth-Barrett combination at the Boston Theatre, just closed, was a remarkable success. There were two or three comparatively light houses, but on the other hand there were performances when the house was packed like a sardine box, and at no time was there any lack of enthusiasm. Indeed, on several occasions there was too much of it to suit either the players or the more judicious in the audience. Denman Thompson opened here to a rousing house Monday afternoon (Christmas matinee) in the Old Homestead. He remains for one week and will be followed Jan. 3by McNish, Johnson and Slavin's minstrels.

Frank Daniels has drawn good houses at the Globe the past week in Little Puck, and begins the present week with prospects of even better business. Mrs. James Brown Potter follows Jan. 3.

At the Park the Kvans and Hoey co. opened Monday matinee in Hoyt's Parior Match and will remain for a week.

The Soggath has proved a great success at the

The Soggath has proved a great success at the fuseum, and will keep the boards until further

#### PHILADELPHIA.

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There was considerable dropping off in business all around last week, still there was but little cause for complaint.

At the Chestnut Street Opers House, Henry Irving produced Olivia, a play founded on an episode in the Vicar of Warkfeld. Mr. Irving gave an excellent performance of Dr. Primrose, and Miss Terry was, of course, a very charming Olivia. Louis XI. and The Merchant of Venice were likewise given during the week, and the season closed on Friday night with a satisfactory showing. This week, The Arabian Nights.

Emissie continues to draw well at the Chestnut Street Theatre.

isfactory showing. This week, The Arabian Nights. Erminic continues to draw well at the Chestout Street Theatre. At the Walnut Street Theatre, Jennie Yeamans was seen in Our Jennie and played to lair business. Miss Yeamans possesses considerable merit. She certainly sings well and seems to have a natural gift for comedy. This week, W. J. Scanlan.

Gus Williams presented his new play, Keppler's Fortune, at the Arch Street Theatre. The pay is valuable only because it gives Mr. Williams a good chance to display his peculiar talents. It was well received. This week Check 44.

The spectacle Zono; or, The Magic Queen, drew well at the National Theatre. It was very entertaining. Of the cast, Pauline Montegriffo and George H. Adams were especially deserving of praise. This week The Inside Track.

At the Central Theatre Emily Soldene's Burlerque and Specialty on played to excellent business. Hawkins and Collinos made the hit of the show. This week Gimore's Devil's Auction.

At Forepaugh's Theatre Hearletta Vaders appeared in The Child Stealer. Business moderate. This week W. J. Thompson in The Gold King.

Peter F. Baker peoduced Chris and Lena at the Continental Theatre. Business light. This week Myra Goodwin in Fhiopane.

At the Lyceum Theatre Fun on the Bristol played to fair business.

me, Jack and Jill, at this house has made a hit.

Eate Castleton had fair bosses last week at the Grand. Although the supporting co. has not thefamiliar faces of last year, still the new comers are pleaning and fill the vacancies acceptably. Ed Foy as the lunatic gave us a different and eriginal interpretation of the pair. Eate Castleton was as charming as usual and her topical songs were reveatedly encored. Aloas in Loadon this week. Howard Athensem next Olympic had Hoodman Bilad to good houses. Fred De Belleville was good as Jack Yeulitt, but Joe Haworth was missed by the old theater-poer. Viola Allen as the twin-sisters gave us a remarkable as well as a fine but of character acting. Her Nance was pleasing, but less rose above the other is dramatic handling and put her on the same footing with the best representatives of heroines in the meiodrama. The accentry was accellent; the Thaines embankment being warmly applauded. Sol Smith Russell this week. The Boy Tramp, a play that is better than its title would imply, played to fair business last week. Mine. Neuville, one of the old school of actresses, enacted the role of the Maniac Mother with unquestionable ability. Augustin Neuville is a fine comedian; his imitations of well throws tragedians were good. Eyra Kendall this week. Hearts of Oak next.

The heavy comedy of the Two Johns did fair business at Pope's Theatre. The stars are heavy in weight and cause many a laugh by the specialities they introduce. Paul Dresser and Fatty Stewart are the Two Johns and the difficulties they extract themselves from are remarkable. John C. S'ewart, Ir., James S. Edwards and Harry McAvoy did their parts, well. Frank Rush, the con-pound policeman, is often mintaken for one of the Johns. Salabury Troubadours this week and heir members attended the theatres regularly. Alone in Loadon, Skipped by the Light of the Moon and Charles Ellis were the organizations that were afraid to try the public on the eve of Christmas. Fred Maeder of the Salaburys was here in the interest of the show. Colonel William Sinn arrived here last week to

office bring at the left side, which gives a clear passage of imposing proportions. Faming through two pairs of giass panelled doors one enters a square room gozyo, in the centre of which is a circular cushioned seat, surmounted by an aquarium and fountain, set off by a bank of plants. The walls are frescoed and are fuished at feet up from the floor in polished oak and mauve plush. A rich, red-sinted carpet covers the marble tiling in winter. At the left of this salon, usique in itself as a theatre extranor, there starts up the grand staircase, and at the first landing turns in opposite directions and leads to the upper foyer, which is built around the fountain in the mion below, and is open in belcomy form, so that the spectator can look down at the playing fountain. The doors here lead into the first balcomy of the theatre, and this section is certain to be the popular place for the public. Retiring-rooms for ladies and gentlemes are on this upper foyer.

The auditorium is a marvel of comfort. It is broader than most of the theatres in town, but not near so deep back of 'he footlights as many of them, which brings the spectator closes to the stage and gives an unexcelled view of all that goes on there. The seats are admirably arranged, and the main and side sales nearly twice as wide as mund. This superb auditorium is 70,000, and is divided into three sections of parquet chairs, five sections of charrs with six boxes. The family circle is also here back of the main balcony, and has little nooks about it where divans induce chairs, five sections of chairs. The gallery is above, where casy-backed benches are provided for the gods.

The total seating capacity is about s, 200, of which there are no less than 1,746 folding-chairs that can be reserved. In the first five rows of the parquet are placed so Turkish easy-chairs, the finest ever put in any theatre. The prices will range from fifteen cents to \$1.00, the great majority being fifty cents and twenty five cents.

The total seating capacity is about a, 200, of which tere are no less than x,746 folding-chairs that can be served. In the first five rows of the parquet are laced 120 Turkish casy-chairs, the finest ever put in 25, 40, the great majority being fitty cents and wenty five cents.

The decorations are very fine and costly, being a sort is abdued red in various shades, and the upholstering a made to match. The interior is lighted with the inandexent Edison, as is also the stage. The latter about morportant adjunct to a first-class theatre beyond question the scenes. It is 72, feet night, and has adjustable grooves to fit every size of scenery that may come. Two wide fiv-galier early in the first prive relief to the stage-hands labor has been neglected. The stage is 90245 and the curtain opening 3835 The drop is a rural scenery, excellently painted by Alberts. The dressing-rooms are the best in town. Hot and cold water is all, and every convenience. The star has a regular parlor to make up it.

All this was viewed with wonder on the reception sight, and poole were in doubt about so grand a thear are paying on the West side; but that it will there is no doubt in the minds of those who know its clever manager and the abilities of his staff. With Mr. Davis is associated George Fair, who will handle the cash; Jack Radigan, a Goorkeeper who brows a dead-head as far as he can see him; Lige Smith, the very boss of factorums, and any number of experienced stage hands and mechanics. August Pellage has charge of the orchestra. to fa. so, the great majority bring fifty cents and twenty fivecents.

The decorations are very fine and costly, bring a sort of subdued red in various shades, and the upholstering is made to match. The interior is lighted with the incandescent Edison, as is also the stage. The latter amount important adjunct to a first-class theatre is beyond question the acme of theatrical achievement behind the scenes. It is 72, feet high, and has adjustable grooves to fit every size of scenery that may come. Two wide fly-galler es and a six-foot paint-frame give any quantity of room above, and no appliance that can assist the actor or give relief to the stage-hands labor has been neglected. The stage is 90x45 and the curtain opening 38x36. The drop is a rural scenery, excellently painted by Alberts. The dressing-frooms are the best in town. Hot and cold water in all, and every convenience. The star has a regular parior to make up ir.

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champague, which Lige made the ladies think was lemonade by floating a piece of orange prel in the bowls, and every lady had gone away satisfied. Manager Davis, his face aglow with pride and happiness at the good wishes he had been showered with arose in the midst of a small coterie of newspaper men, ectors, and a select few of the best fellows in town, and said. Boys, let's dance," and thereupon hand-in-hand around the fountain in the grand salon, a dozen men might have been seen whirling about and shouting out a war-whoop of congratulation. In that brief triumphal dash and laughter making circle were Manager Davis, George Fair, Arthur Cambridge, George A. Reed, of the People's; Harry Lacy, Artiel N. Barney, C. Seymour, Ed. Bernard, The Mirsnor man, Jack Radigan and others. Surely a house opened with a dance has an augury of prosperity and accompanying joy before it.

The opening to the public on Saturday night by Thomas W. Keene and co in Richard III, was brilliant in every way. Every seat was sold before 8 o'clock, and standing-room was at a premium. The Richmond of Joseph Wheelock was capital. The week will be occupied with a round of the legitimate, including Richelieu, Merchant of Vence and Fool's Revenge.

The Still Alarm was not able to draw many people at McVicker's Theatre, the last two weeks being played to very smail houses. This week Heary Irving and Miss Terry in Faust.

Bellman, by the McCaull Opera co., had a most prosperous week, large audiences being present at the Opera House every night. This week The Begum.

Lost in New York, at Hooley's—a very sensational but poor melodrama—met with a fair share of attestion. The tank of water was the great attraction. Patrice was the star, but ought to be in a better drama. This week Hermann returns.

The Grand was the objective point for a goodly number of theatre-goors who enjoy a clean, mirthful comedy, and Sothern in The Highest Bidder found his second week more profitable than the first. This week Hermann returns.

The Grand was the objective point f

this week.
George Boniface in the Streets of New York pleased a large number of patrons at the Academy. This week W. J. Power's co. in Ivy Lesf.
N. S. Wood played a fair engagement at the Standard. This week Chanfrau will be seen in Kit.

#### CINCINNATI.

With opera at the Grand, drama at Heuck's, Havlin's and the Casino, pantomime at Morris' and vaudaville at the People's, the local amusement field afforded suf-ficient variety past week to satisfy the most exacting amusement-goer.

at the People's, the local amusement reid annoted sufficient variety past week to satisfy the most exacting
amusement-goer.

At the Grand the Boston Ideal Opera co. closed a
successful engagement sq. Cameron with De Lussan in
the title role being the feature of the cos. reperfoire.
George Appleby, the traor of the troups, was suffering
from severe cold ouring concluding part of the week,
and on sq his role of Lionel is Martha was assumed by
Frank Baxter. The composition of the co. will compare favorably with that of any previous season. This
week Harbor Lights, followed s by Hermann.

Jeffreys Lewis' engagement at Heuck's was entirely
successful, though her impersonation of Stephanee in
Forget Me Not lacked the finish which characterized
Genevieve Ward's portrayal of the character. Miss
Lewis' costumes were superb. Harry Mainhall's support
conduced materially to the success of the week.

Imre Kirlly's spectacle Lagardere is the attraction
for current week, followed 1 by Hoyt's Hole in the
Ground comb.

Hearts of Oak, despite the familiarity of its surroundings, attracted largely at Havlin's past week.

Herne's Terry Dennison, Mollie Corcoran's Crystal
and Pheneas Leach's Owen Garroway were notably
good, and little Tot Winter, the baby, established herself a prime favoritet. This week the Howard Atheneum co, followed 1 by Cora Tanner in Alone in London.

The Casino's inaugural week, which closed 64, was

Allens as the viwin-sizers gave us a remarkable as well as a flas but of character acting. He Names was beleasing about her on the same footing with the best representatives of heroless as the methodrama. The accessry was accellent; the Thames embankment being warrayl applanded. Sol Smith Russill this week. The Boy Tramp, a play that is better than its title would imply, played to fair business last week. Mme. Neuville, one of the old school of actresses, esacred the role of the Neuville is a fine conseilant; the mitiens of well remarks and case many a laugh by the specialities bey introduce. Pand Dremer and Patty Stewart are the Two Johns and the difficulties they introduce. Pand Dremer and Patty Stewart are the Two Johns and the difficulties they introduce. Pand Dremer and Patty Stewart are the Two Johns and the difficulties they introduce. Pand Dremer and Patty Stewart are the Two Johns and the difficulties they introduce. Pand Dremer and Patty Stewart are the Two Johns and the difficulties they introduce. Pand Dremer and Patty Stewart are the Two Johns and the difficulties they introduce. Pand Dremer and Patty Stewart are the Two Johns and the difficulties they introduce. Pand Dremer and Patty Stewart are the Two Johns and the difficulties they introduced and makes a very attractive and the leading role. The carrent verk's attraction will consist of Three Tables and Cases many a laugh by the specialistics they introduce. Pand Dremer and Patty Stewart are the Two Johns and the difficulties they introduced and makes a very attractive and the leading role. The carrent verk's attraction will Consist of the Account of the fully assessed and considerable portion of the in debted-ness will be thus liquidated.—John Magle, formerly with the Hanlons, who is now looking after the inter-ests of the Alone in London comb., is in the city.

## NEW ORLEANS.

NEW ORLEANS.

Another week of bad weather and bad business. This thing is getting monotonous, to quote somebody, and I sincerely hope that next week will witness a change.

Mrs. D. P. Bowers' week at the Academy of Music was only fair. This result must be attributed not only to the bad weather, but also to her supporting co, which is wretched. Last season Mrs. Bowers plaved a two weeks' engagement here to splendid business. Then see had an excellent co, composed of Joseph Wheelock, John Lane. Fanny Gillette and others, competent and wall known. Now she has no leading man, at least none in the proper sense of the word. William G. Beach is easaying leading reles, but he hardly succeeds. Her leading lady is also very poor and on a par with the rest of the co. Old Love Letters and A Jealons Wife, Queen Elizabeth, Lady Audley's Secret, Mary Stuart and Mme. Croesus were presented. Why Mme. Croesus is kept in her repertoire I am sure I don't know. It falled to take here. Effe Essler 36-3t.

Joseph R. Gusmir and Phoeb Davis appeared in Called Back at the St. Charles. The version of Conway's story presented by this co, is Mr. Grismer's own. It is much better than any ever seen here. Both stars came here as strangers. They will not leave so. Next week The Streets of New York, by the same excellent co.

If the weather had been at all pleasant, or rather not

grand ball room seene painted by Mr. Fetters for the Duke's Motto production by the stock co. last season, was used in the second act of Ermini. The seene was really beautiful. A round was given each night. J. G. Ritchie, manager of Mrs. Bowers, knows that hir co. is none too good. While here he signed H. C. Brinker, is none too good. While here he signed H. C. Brinker, is Lord Howard in Elizabeth, and did solendidly, even it the short time given for study is not taken into consideration. The engagement of Effe Elisier is announced.

#### SAN FRANCISCO.

SAN FRANCISCO.

Dec. 80, 1889.

The only opening last night was that of The Golden Giant at the Alcasar, and also benefit night of popular Sam Meyers. The play was finely staged and acted, George Osbourne taking his original part of Jack Mason. Mr. Mordaunt's Alex. Pairfax was excellent. Mr. Stockwell's Tom Bixby and Hattie Moore's Be sie Fairfax were admirably acted. The rest of the cast did exceedingly well.

Adonis occupied the Baldwin Theatre for another week, with several new covelties, after which the Dixey party left for Los Angeles, where everyone is anxiously awaiting them.

Natural Gas. which has drawn crowded houses to the Bush Street, is still the attraction there, to be followed next week by the Beston Howard Athersum co.

The Marinellis, at the California, have been well patronized. An entire change in the specialties this week, including the latest Parisian sensation, Ophigo. Dolores opened Christmas night.

The Bells of Cornevil e, at the Orpheum, pleased the accustomed large audiences. Balfe's Satanella will be put on Thursday evening.

The Pirates of Pessance is continued at the Tivoli until a Trip to the Moon is ready. Inness' Pavilion Concerts, with Mme. Pyk and Signor Roselli as vocalists, are still the popular musical attraction.

Items: Bolosy Kirally and several of his people are in the city making the preliminary arrangements for the production of Dolores at the California.—Mme. Torricell's violin playing was one of the most enjoyable features of the Campanini concerts.—Amy Ames makes Kitty Malone irresistibly funny.—The violinist, Mr. Fits. Pelpers, has returned from a successful concertour through Central America and Mexico. The Tivoli will have the credit of being the first theatre on the Coast to use electricity for illumination as they lighted their house that was Christmas night.—The Standard Theatre re-opened with the Masck. Chaece, Galbot and Carter's Minstreli on Sunday night. They should do well.—The Campanial Concert oo will have realized about \$4,500 a week. Tweedonesday, La

#### IERSEY CITY AND HOBOKEN

At the Academy ss. a fair audience greeted J. C. Roach, who opened a season of three nights in that very attractive little drama Dan Darcy. The play is quite local and abounds with witticisms and quaint humor. Mr. Roach's characterization of the title role was natural and pleasing and entirely unlike the usual uncouth and clownish stage Irishman. He was supported by a competent co. including such clever people as Lizzie May Ulmer, Blanch Moulton, Carrie Jackson, Minnie Galloway, L. J. Monico, E. F. Joyce and Charles Formal. The audience thoroughly appreciated the play and players and curtain calls were numerous. On the opening night Mr. Roach responded to repeated calls for a speech and made a few remarks in his peculiarly happy manner

happy manner
Mr. Buckley, the business manager of Dan Darcy
says that business so far has been very fair. J. M. Hill
and a party of friends occupied Manager Henderson'
box, ss, and seemed highly pleased with the entertain

ment.

G. S. Knight opened to a large house 36 in Rudolpl and was given a very flattering reception. The play is slightly changed and improved since last season.

At Jacobs' Under the Lash did a deservedly light business. This week Silver King looms up better. The Germania drew good houses last week to ree a very fair variety entertainment.

### BROOKLYN.

Arthur Rehan's co. in Love in Harness and Nancy and Co. played to rather light business at the Park Theatre all last week. Thatcher, Primrose and West's Minstrels had a large audience on Monday evening. Next week, Nat C. Goodwio.

The Golden Giant drew only fair business to the Brooklyn Theatre last week. A Bunch of Keys was produced on Monday evening to an audience of good proportions. Next week, J. K. Emmet.

At the Grand Opera House Frederic Bryton in Forgiven played to fair audiences last week. Roland Reed in Humbug drew a large audience on Monday evening. Next week, Cheek.

Under the Gaalight did fairly well at the Criterion last week. J. J. Sullivan in The Blackthorn drew good business on Monday evening.

At Hyde and Behman's Theatre a large audience greeted a specially selected co. headed by Andy and Annie Hughes and riarry Kennedy on Monday evening.

ing.
Th: Main Line opened at the Academy of Music for a week on Monday afternoon. The audience was of good size.

PRINCELYN F. D.

BROOKLYN. E. D.

Duff's Opera co. in Dorothy played to good business last week at the Lee Avenue. Dark Secret opened 26 to packed house. Next week, Jim the Penman. Peck's Bad Boy comb. opened for a week at the Novelty, 26, to a packed house.

Katie Hart in A Quaker's Child p'ayed to good business at the People's Theatre last week. Robert Mc-Wade, in R. P Van Winkle, opened to packed house 56. Black Thorn played to good business last week at the Grand Theatre. The Farrons in Soap Bubble to large house 26.

## ALABAMA.

BUFAULA.
Shorter Opera House (E. Wiley Dickson, manager):
Judge Watson appeared 13; poor business. Jessica
Thomas 36-8 at popular prices.
Items: Miss Thomas 18 a tavorite with our theatre-

Items: Miss Thomas is a tavorite with our theatregoers. A \$50,000 Opera House will be built at St. Andrew's Bay. Fla., as soon as the E. and St. A. B. Railcoad is built. All arrangements are made to commence work on the road early in the Spring.

HUNTSVILLE.

Opera House (Joe E. Cooper, manager): Belle Thurston appeared to night in Only a Country Girl to a small audience. George C, Miln 27, Helen Blythe 28.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): America's great actress, Mrs. D. P. Bowers 16-17, Queen Elizabeth, Mary Stuart and Jealous Wife were presented; support fair. Held by the Enemy was presented to alim audiences 29-20. Company very deficient in talent.

sented; support fair. Held by the Enemy was presented to slim audiences 19-20. Company very deficient in talent.

Katie Putnam as Erma the Elf so; large and much amused audience ever assembled here to welcome this talented soubrette.

Items: Miss Putnam was warmly received and made an honorary member of one of Mobile's fire brigades.

DECATUR.

Institute Hall (R. P. Baker manager): This house has been dark for two weeks, notwithstanding that it is now one of the best show towns in the southern circuit. George C. Miln, the tracedian appeared 26.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): MacCollin Opera co. returned 19-20; good business, presenting in spicndid style Beggar Students and Blue Stocking. The chief charm of this co. is the evenness with which each opera is given. F. C. Bangs appeared 21 in Francesca da Rimini to fair business, but not what the excellence of the entire co deserved.

Casino Theatre (J. R. Brewer manager): Lowry and Johnson and the Osbornes pleased the patrons of the Casino this week. Muldoon's Picnic was rendered in good style as an afterpiece.

Avondale Opera House (George Allen, manager): Watty Wallack and J. A. Rider 20-3 to fair business.

Mention: Application has been made for a lodge of B. P. O. Elks. Julius Cabn, advance agent for Held by the Enemy, had all of his clothing stolen while here. The leading members of Adelaide Randall Opera will sing in the Catholic choir Christmas day.

## ARKANSAS.

ARKANSAS.

FORT SMITH.

Grand Opera House (George Tilles, manager): Cora
Van Tassel played the Hidden Hand 16-17 and matinee to poor business. Ed. A. Young is a good delineator of negro character, but here praise must stop. A
Cold Day came so, drawing a large house. For absence
of wit, acting, or reason for existence, this play leads all
we have had this season.

Items: There is much complaint on the part of managers having played through Texas of Greenwall and
Sons' management. A good deal of unnecessary railroad travel is one cause. A Cold Day drew comparison
in a local advertisement with Two Old Cronies. They
are alike in that one act takes place on board ship; but
the latter is clean, musical and funny, which the former is not. Emma Abbott 30-31.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Mar-

garet Mather appeared 19-20 in Romeo and Juliet and Honeymoon to fair business. A small turn out; co. splendid. A Cold Day co. chme 21-20 to light business. There is but little merit in the piece. Abbott's Opera co. 26-27. The advance sale of seats for her co. were the largest this season.

co. s6 sy. The advance sale of seats for her co, were the largest this season.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Margaret Mather's first appearance brought out a critical and representative audience to see her Juliet st. Entire satisfaction was depicted on every face and frequent recalls were askee. Her audible drawing of breath at times and rolling Rs are excusable criticisms against an otherwise superb performance. The Romeo of Frederick Paulding was meritorious; the Mercutio of Milnes Levick traly commendable. O'Kane Hillis as the Friar did not enunciate clearly. The co. plays return engagement Jan. so. Prof. Bristol's Equescurriculum is on for the remainder of the week and drawing good houses. Emma Abbott co. in Ruy Blas seon.

DENVER.

The best production of a spectacular play Bolossy Kiraify has ever given in Denver is Dolores. The cast is adequate, and in some instances positively good. The bailet is well developed, both in physical qualities and in numbers, and the scenery new and attractive. The co's week, ending 17, was a success at the Tabor. Andrews' Michael Strogoff opened to a good house and will doubtless close to-morrow night (Saturday) with a satisfactory balance, though the weather has been bitterly cold. Lilian Olcott has Christmas week, and Adonis Dixey New Year's. Nothing of much interest at the Musee. The London Mys ery co. is on the down-stairs stage, and up-stairs the cheap stor co. is performing Lost at Sea.

Small Talk: Emma Abbott has made lots of money in Denver, and she probably thought that 'twas the proper thing to invest \$70,000 in real estate here. The property she purchased—Riche block, Lawrence street, between Fifteenth and Sisteenth—is a very acceptable piece.—Frances Cleveland caused any amount of trouble during her Denver stay. Of course I mean Kiralfy's elephant, which is used in the Around the World production. The keeper was arrested for parading Frances on the streets, as the advertisements which decorated her huge sides caused a commotion among horses.

Prof. Hart, a magician, was at Music Hall the first

Prof. Hart, a magician, was at Music Hall the first three nights of current week. Newton Gotthold, now with Kiralfy, is very "Barrettian" in speech and gesture.

Helen Bruna, said to have had experience upon the London and Paris stages was seen at the Lyceum, an amateur resort, Wednesday night, in the potion scene of Romeo and Juliet and two comedictas,—Twunty Minutes Under an Umbrella and A Cup of Tea. A woeful failure in every respect. The Juliet act was the funniest thing I've seen in many a day. Atkins Lawrence is a recent acquisition to the Strogoff forces. He plays the hero.

### CALIFORNIA.

OAKLAND.

OAKLAND.

Oakland Theatre (Bert and Mothersole, managers): At the Oakland Theatre last week were two companies vastly dissimilar in merit as well as in the character of the plays presented by them. One of these companies did a rather good business, while the other hardly paid expenses. The successful one was headed by Neil Burgess and the play was Vim. The "ulmost a failure" was the California Theatre co., headed by Lewis Morrison and daughter. James M. and Carrisc Clarke Wa-d played Arrah-na-Pogue and Eviction for the benefit of the Catholic Aid Society 19-90.

At the Fourteenth Street Theatre iast week George C. Staley played Yacob, a German dialect play. He was ably supported by Miss Hollis.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): Milton and Dollie Nobles Dec. 8-10, presenting Love and Law and From Sire to Son to large and well recaid addiences. The production of Love and Law, with Mr. Nobles as Felix O'Paff, was particularly well receive I. Mr. Nobles has an excellent supporting co.

SACRAMENTO.

receive I. Mr. Nobles has an excellent supporting co.

Clunie Opera House (H. S. Church, manager); Rosner's Hungarian Orchestra o-to to small houses. This
co. of musical artists has just closed a most successful
engagement at the Orpheum in San Francisco, and is
now on a tour through the State. Return engagements

now on a tour inrough the clause. Return engagements 17-18.

New Metropolitan Theatre (H. S. Church, manager): The Ramires-Bernard comb. 14, four nights and matinee. The principal feature of this attraction is the mandolin and guitar playing which is really very good. Hayman and Morrison's California Theatre co. st.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers):
Georgia Minstrels 14-15; fair business. Baird's Minstrels, 45-7; Redmund and Barry Rene co., Jan. 9-3;
Lesis Morrison 6-7, and 7, Saturday matince, playing Main Line, Held by the Enemy and Her Atonecant.

Arena: Forepaugh and Samuell's Circus Dec. 93-4.

Arena: Forepauga and samuleit science bec. 374.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde. lessees and managers): Richards and Pringle's Georgia Minstrels, headed by Billy Keisands, appeared 16-17 to very large houses. Nothing outside of Kersands' specialties particularly interesting in either performance. With the exception of playing small towns in this vicinity no definite route has been fixed.

LIOS ANGELES.

With the exception of playing small towns in this vicinity no definite route has been fixed.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Milton Nobles played Sire to Son 18-14 to fair houses, and met with favor. Love and Law 15-16 and The Phenix 71 to small houses. James O'Neill in Monte Cristo, 19; Henry E. Dixey in Adonis, 26; Carleton Opera co., Jan 3; Redmund-Barry, 25; Kiralfy Brothers, 16, and Maud Granger, 23, for a week each.

Pavilion (McLain and Lehman, manager): The Webster Brady co. opened in Lights o' London 37 to a house packed from gallery to floor. This co, is meeting with much success and deservedly, too, comprising sterling actors like William A. Brady, George P. Webster, Charlotte Tittel, Laura Biggar and others. William A. Brady's adaptation of H. Rider Haggard's She will receive its first production 22.

At Armory Hall, under the management of Manager Wyatt, of the Opera House, we will have the Campanini Concert co. 21 21, and as there are many eminent artists in the co., such as Mesdames Repetto, Scalchi, Torricelli, Signors Galassi, Mannetti, Corsini, Gampanini and Signor Gore, the houses will be large.

## CONNECTICUT.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell. manager): Duff's Comic Opera co. in Dorothy 37. The audience large. The co. same as in New York.

New Haven Opera House (Horace Wall, manager); R. B. Mantell in Monbars to standing room only s6.

Bunnell's Opera House: Ada Gray in East Lynne to good bosine's 1-9-3:. Tony Denier's Humpty Dumpty co. gave five excellent performances to large houses 39-4. Emily Soldene's Burlesque co. week of s6. In the Museum Hall the old London Mystery s6-31.

People's Theatre: Redmond's Specialty co. 36-31.

MERIDEN.

Opera House (T. H. Delevan, manager): A fair-sized audience witnessed J. Z. Little and co. 25 in his version of The World. The scenic effect received merited applause.

WILLIMANTIC.

plause.

WILLIMANTIC.

Opera House (S. F. Loomer manager): Tony
Denier's Humpty Dumpty co. gave the best variety
show of the season and the best Humpty Dumpty performance on the stage. House good, considering sea-

NEW BRITAIN.

Opera House (John Hahna, manager): SeymourStratton co. in May Blossom played to good house 10.

This co. is licensed to play this piece, and are not "pierates."

The World to good house by good co. 9-1. W.

T. Bryant in Keep it Dark kept the house in an uproar

SOUTH NORWALK.

Opera House (Coolidge and Lockwood, managers):
Staus' Opera co. opened here 17 in the Baron er Erminie for a week's engagement at popular prices.
Enough cannot be said of this popular co. They more than filled the bill and played to a profitable week's

WATERBURY.

Jacques Opera House: Atkinson and Cook's co. with
Annie Louise Ames, E. P. Sullivan and an excellent co.
have occupied the house the past week, producing
Forty-Nine, The Langashire Lass, Queen's Evidence,
Peep o'Day Boys, The Marble Heart and The Danies.
Charles T. Grilly, a popular young man of this city, is
a prominent member of the co. and at every entertainment received a perfect ovation.

NAUGATUCK.
Gem Opera House: W. T. Bryant in Keep It Dark
to to a well-pleased house at advanced prices.

## FLORIDA.

PLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager):
Louise Balfe 19-30 in Planter's Wife and Dagmar. Both
plays were weil rendered and Miss Balfe was frequently called before the curtain. Florence Elmore co.
30-31.

Items: Mile. Rhea, who was booked for Jan 38, 1888,
has been canceled, and dates will be filled by Oliver D.

Byron for 37-38. Blanche Chapman has severed her
connection with Templeton Opera co. and returned to

Washington. Walter H. Palmer, of Madison Equare Theatre, is spending a few days in our city.

PENSACOLA.

PENSACOLA.

PENSACOLA.

Pensacola Opera House (W. W. Potter, manager):
George C. Mim 19-20 is Othello and Fool's Ravenge;
moderate houses on account of inclement weather. The
support was excellent and Mr. Mila was called before
the curtain several times. Held by the Enemy to a
good house and well received sr. Katie Putnam 29-4 in
Erna the Elf and Lena the Madcap. Marie Prescott
29-3.

Arena: Sam McFlynn's dime circus is drawing
crowds every night.

SAVANNAH.
Savannah Theatre (T. F. Johnson, manager): Marie
Prescott 17-18, to big business. This is her first appearance in Savannah. She received quite an ovation.
Charlotte Thompson s6-37.

#### ILLINOIS.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager):
Mattle Vickers presented Jacquine so to a medium audience. Performance gave very good satisfaction throughout. Eunice Goodrich s6-31.

Fishell's Opera House (Isaac G. Hirsheimer, manager): Victoria Loftus' Blondes, under management of C. M. Bradbury, played 9 to fair business.

C. M. Bradbury, played 9 to fair business.

ROUKFORD.

Opera House (C. C. Ioner, manager): The Dalya presented their latest skit Upside Down ss. Good business. Dan Dalya and Charles S. Phillips were presented with bouquets by the Elhs. Mattle Vickers sy and sa fair houses. The Dalya cancelled their Milwauked date of sr as Dan Daly was suffering from an abscess on his right arm and was advised by his physician to rest. Dan Daly and Charles S. Phillips were initiated in Rockford Lodge of Elhs sr. A social sension was held and a joilty good time enjoyed by all. Elhs' ben fit Jan 6 Sol Smith Russell.

6 Sol Smith Russell.

Opera House (R. L. Allen, manager): Eunice Goodrich in Pearl of Savoy 19. Standing room only; balance of week fair house. Dad's Boy see Fun in a Boarding School si; Zisi; or. The Actor's Daughter se; Pocahontas; or, Ye Gentle Savage sq; The Ticket-of-Leave Man and Wanted, A Husband sq.

serving control at 2 isi; or. 1se Actor's Daughter ser; Pocahontas; or. Ye Genile Savage as; The Ticket-of-Leave Man and Wanted, A Husband as. CHAMPAIGN.

Opera House. (S. L. Nelson, manager): Fowler and Warrington's Skipped by the Light of the Moon appeared to a very large and delighted au dience 17. Gotthold's U. T. C. to the smallest house of season sr.

Armory Hali (E. Scansell, manager): Fuller Sisters opened a week's engagement to a crowded house, but is tapering to small houses, owing to poor co.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Alode in London, with Cora Tauner in the leading role, did a good business 17. The Human Nature co. had a small audience sr. While it is not pleasant to say unhindly things of a theatrical co., it is but justice to managers and the public to state that the performance was the rankest seen here this season. The cot does not deserve encouragement. Saul sbury's Troubadours in The Humming Bird delighted a fair audience sr. Gotthold's Uncle Tom's Cabin 23; fair business. Still Alarm, Jan. 18; Pat Rooney 14; Lost in Landon so.

PEORIA.

The Grand (Lem H. Wiley, manager): Passion's Slave to fair house 22. Frank Mayo, nordeck and The Royal Gant'ds 7; Gorman Brothers' Minstrels so, BLOOMINGTON.

Durley Theatre (Tillotton and Fell, managern): Pat Rooney so, large and delighted audience. Saulabury's Troubadours at large, disappointed audience. Michael Strogoff next week.

CAIRO.

Opera House (Thomas W. Shields, manager): Mur-

Strogoff next week.

CAIRO.

Opera House (Thomas W. Shields, manager): Murray and Murphy in Our Irish Visiters to a large and fairly well pleased audience, Mr. Murray as usual being the recipient of the greater part of the applause 19. Nellie Boyd in Passion's Slave se. The piece was wretchedly played and to a poor house. The Boy Tramp co. so 7. Skipped by the Light of the Moon Jan. s; Evangeline 6-7.

e; Evangeline 6-7.

QUINCY.

Opera House (Dr. P. A. Marss, manager); The only attraction at the Opera House the past week was Passion's Slave, which was presented here so. The attendance was not very large, owing to the disagreeable weather. The co. is good all the way through. Gotthold's Uncle Tom's Cabin comes a6; C. T. Ellis 27-8; J. B. Polk, Jan. 2; Nellie Boyd 6.

Poik, Jan. s; Neilie Boyd 6.

SPRINGFIELD.

Chatterton's Opera House (J.H. Freeman, manager):
Lillie Clay's Gaiety co. 19 to a large audience. Pat
Rooney 19 in his Irish wit and dancing, assisted by his
amiable daughter and a good co. pleased a well filled
house. Richard O'Gorman in Human Nature to light
business 20. One of the best-pleased audiences of the
season greeted The Humming Bird 23; Neilie McHenry
as Sallv Styles is a team of herself, and with Frank
Blair as Joe Brass and Felix Haney as Ierry McLaugh
lin are like an endless chain. The others in the cast do
their parts well.

AURORA.

Coulter Opera House (Northam and Beaupre, managers: Michael Strogoff Jan. 5; Pat Rooney 10.

Theatre: Herman, the Magician, appeared before large audiences here 10-20. His performance and abilities are too well known to be spoken of by me. Mattie Vickers came to very small houses 21-2. The weather was severly cold. If the audiences had been what she merited, the Opera House would have been packed. Lillie Clay and co. had a large audience of men 24. As a display of "body," the show was a success.

## INDIANA.

INDIANAPOLIS.

The period prior to the Christmas f:s.ivals, usually so full of theatrical amusements has been singularly blank in this city. The Grand has been closed for a week but opens with The Sogarth for a three nights' run 26-8. Modjeska is booked 29. Mayo will appear early in anuary.

january.

At English's the only attraction during the week of 19 was Gorman's Spectacular Minstreis. The co. includes several ex-Haverly artists and is. as a whole, good, 'The rudiences were fair. Night Owls se'31.

At the Museum, as usual, Chanfrau pulls big houses during entire week of 19. Hearts of Oak 18 announced

during entire week of 10. Hearts of Oak is announced week of 50-31.

The Masee now includes Mile, Christine, though just why a North Carolinian should be called Mile, is open to conjecture.

Items: Natural Gas will be the New Year's attraction at English's. It may also be said that a jump from San Francisco to Indianapolis is not much of a jump for a return date.—During the Modeska's engagement of one night only the bill will be Donna Diana.—Frank G. Cotter, of The Soggarth co., was smilling here last week.

SOUTH BEND.
Good's Opera House (J. V. Farrar, manager): C.
S. Baldwin's Boston Comic Opera co. came week of 19 to light house. Since their appearance here in September the co. has been reduced in membership from eighteen to twelve and their performance did not give the satisfaction to the public as before.

Opera House (Howard E. Henderson, manager): The Gage-Lloyd-Thomas Comedy co. 19-21 to poor business, owing to rainy weather. Al. G. Field's Minstrels Jan. 7; Alice Harrison 10; Hart's Sensation Comedy co. 26.

Jan. 7; Alice Harrison 10; Harri's Sensation Comedy co. 26.

FORT WAYNE.

Masonic Temple (James H. Simonson, manager): Fleming's Around the World in Eighty Days co. 19-20 played to business which was not altogether satisfactory. Mr. Fleming's present co. of players do not exactly fill the bill, they are all, with perhaps the exception of Milton Roblee, incapable of handling effectively the several strong parts. The scenery was superb. Zerega's Spanish Troubadours 25; splendid performance to good business. Richard O'Gorman in Human Nature 26.

Academy of Music (John A. Scott, manager): The Nellie Free Comedy co. 19-21 in Dad's Girl, On the Sahara and Little Miss Johnstone. Miss Nellie tailed to create much enthusiasm. Lottle Church in Pa. Pe-To. Unknown and Leah the Forsaken 20-3; fair satisfactory performance to good houses. Ellsler's Aladdin co. 27; Field's United Operatic Minsterle 31.

Items: Ne.son Compaton speaks highly of the maner in which The Misson is pursuing play-pirates—Fred. Grattan and Marie Haines joined Around the World co. here.—Harry Elisler is in town booming Aladdin.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Chares
T. Ellis in Casper the Yodler 19-20 to good business
and general satisfaction. Edmund Collier presented
Jack Cade in a superior manner 21; small but enthusiastic house. Michael Strogoff drew a fair house 22.
Item: Howell Linson, formerly leading man of the
Western Strogoff co., now hils the same capacity in the
Eastern co.

Grand Opera House (J. C. Brown, manager): Dan'l Sully in Daddy Nolan 13; immense business. The Andrews Michael Strogoff co. 10, followed by 1,00 Brach and Bowers' Minstrels 20, both to crowded buses. The Riley Dramatic co. Christmas week.

MADISON.
Grand Opera House i Rea and Shauguessy.
The Criterion Opera co. at Grand week of houses. L uise Balfe so light houses but nanagera): 10 to fair ell pleased audiences 7-8. Local attractions and bad weather caused light audiences.

light audiences.

LOGANSPORT.

Opera House (William Dolan, manager): Gorman Brothers' Minstrela, a really meritorious minstrel co., presented a good bill to a very poor house 15. Saisbury's Troubadours presented The Humming Bird to a full attendance 17. The play has no plot to speak of, but the fun runs fast and furious from the first act to the finals. Hart's Sensational Comedy co. is performing at the Opera House this week at popular prices.

Ing at the Opera riouse this week at popular prices.

WABASH.

Harter's Opera House (Alfred J. Harter, manager):
The Michael Strogoff co. gave a pleasing entertainment here 15, to a good audience. The Maude Banks the atre co. passed through the city Tuesda, en route to Peru. Zerega's Spanish Troubadors 51.

Peru. Zerega's opasiss Tronoscors st.

LEBANON,
Brown's Grand Opera House (J. C. Brown, manager):
Michael Stronoff co. 19 to the capacity of the house.
Addience well pleased. Beach and Bowers' Minstrel
co. se, to good business. During the performance an
accident occurred to Boby Beach. In his contortion
act he dislocated his anse.

cetted indicated his snee.

ANDERSON.

Dozey Music Hall T. B. Harrison, manager): Maude Banks in Joan of Arc came 17 to large house. Marie Brainard and co. in Queena so to poor business; helped sat of town st. Beach and Bowers' Minstrels 23; big sainess. Lottle Church is Unknown Jan. s. Item: After the first of January Professor T. B. Harrison will put his Art Lectures on the road again, secompanied by Samuel Siefried and A. B. Bennett. The directors of Music Hall have not yet named his

MICHIGAN CITY.

Opera House (Weiler and Leist, managers): Rentfrow's Pathfinders closed a very successful week here
as splendid business. Master Frank Jones makes an
excellent drawing card.

reellent drawing card.

Bucklen's Opera House (J. L. Brodrick, manager):
laggie Mitchell in The Pearl of Savoy attracted a
rge and fashionable audience 19. Our Railroad Men

#### IOWA.

NEOWA.

KEOKUK.

Opera House (D. R. 'Craig, manager): Richard O'Gorman played 17 in Human Nature to small and thoroughly disgusted audience. Performance worse than that of Alvia Josilia; and it was not thought possible that any co, could descend to a lower depth of uncompetency and utter imbecility in dramatic representation than was nailed by that mass of rubbish and the people engaged in its presentation. Winnett's Passion's Slaws co, opened to fair audience and gave satisfaction at. This co, encountered the first genuine Winter day of the season here, mercury below zero, and the attendance was Itssened on account thereof. Charles T. Ellis in Casper the Yodler will be the Christmas attraction, appearing at matinee and night performance. Pat Rooney Jan. 4 and Milton Nobles to. Item: Harrison Tucker, at one time manager of the Opera House here, attached the receipts of the Two Opera House here, attached the receipts of the Two Opens comb. at Burlington. The co, jumped a date here in order to put in a week elsewhere. The fat man settled the claim, which was a just one.

MARSHALLTOWN.

Rtied the claim, which was a just one.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager);
small audience greeted Only a Farmer's Daughter
officers, Coming: Brigand Queen so.

The Odeon will be ready for use by March 13.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers);
leorer-Willard Comedy co. in Eloped and Frolics to
air houses. The W. C. Coup and Elliott's Equescur
iculum 19 to 24. These educated horses which are the
leatures of this show were appreciated by good houses.

CLINTON.

natures of this show were appreciated by good nouses.

CLINTON.

Davis Opera House (Harry Tate, manager): Max-ell and Brown's Brigand Queen co. to a light audience

{ men.

Manager Tate has started a subscription paper to
marantee Emma Abbatt \$750. He has not reached the
soint, but we hope he will get there, and that we will
soi have below zero weather as we did the last time she

Masonic Opera House (G. N. Beechler, manager):
Despite one of the most severe snow storms that ever
visited this country, the Lily Clay Gaiety co. drew a
fairly good house so and gave the cleanest and prettiest
performance of the kind ever given in Oakaloosa.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor):
Frank Mayo, as Nordeck, drew a moderate house 17.
This was the first appearance here of the play and in the hands of Mayo and his excellent support won the praise of the audience. Lilian Olcott s1-ss to appreciative audiences in Theodora. Miss Olcott is supported by a first-class co.

OEDAR RAPIDS.

CEDAR RAPIDS.

Opera House (Noxon: Albert and Toomey, managers):

C. R. Gardiner's co. came 15 in Only a Farmer's

Daughter. Marion Abbott is winning great praise
everywhere for her portrayal of Lizzie Smith. Frank
Mayo came in with the cold-wave 21, and gave Nordeck
to a good house, despite the biszard, which was raging
here. Mayo is supported by a strong co. Lilly Clay's Mayo came in with the cold-wave 21, and gave knoted to a good house, despite the bliszard, which was raging here. Mayo is supported by a strong co. Lilly Clay's Galety co. 25 to a man house—baid-heads at the front. The Brigand Queen 2-6; fair houses. Booth and Barrett is booked for April 19, the event of the season.

## KANSAS.

WICHITA.
Crawford's Opera House (L. M. Crawford, manager);
Emma Abbott 16-7 with matines and the best business
of the season. Trovatore, Carnival of Venice and Bohemian Girl were the operas given and the star scored
an artistic success in each. William Broderick's singing of "A Heart Bowed Down" is Bohemian Girl was
encored again and again. It was the best feature of the

TOPEKA.

Grand Opera House (C. F. Kendall, proprietor):
Frank Lindon in Monte Cristo 33-4.
Crawford's Opera House (L. M. Crawford, manager):
Bartholomew's Equine Paradox 19; to good business.

Bartholomew's Equine Paradox 19; to good business.
FORT SCOTT.
Opera House (W. P. Patterson, manager): Cora
Van Tassel gave us The Hidden Hand so to light business. Bad weather. Co, not much good. Home taleat in The Blue and the Gray balance of the week.
Booked: The Bell Ringers of St. Paul 26; Pauline
Markham 30-1; My Geraldine Jan. 2; Edwin Mayo 7.
Main Street Theatre: Business has been rather light
past week. Muldoon's Picnic and a farce was the bill.

Price's Opera House (L. M. Crawford, manager);
T. H. Winnett's co. in Passion's Slave 16; fair house.
The performance was rather poor, but their special scenery was very fine and made some of the scenes romantic and picturesque.

PARSONS.

Opera House (L. L. Baird, manager): Cold Day
eo. 15 to small house. Cora Van Tassel Hidden Hand
eo. 21 to poor business. Pauline Markhan Jan. 2, Bob
Burdette will lecture 26.

EMPORIA. Whitley Opera House (H. O. Whitley, manager): Margaret Mather 13 in The Honeymoon. Fashion-able audience and well received. Support splendid especially Frederick Paulding.

## KENTUCKY.

PADUCAH.

Morton Opera House (John Quigley, proprietor):
Murray and Murphy played to splendid business 20.
They always draw a good house from the fact that
they have so many personal friends here.

LEXINGTON.

New Joera House (Scott and Mann, managers):
Andreas Caraival co, played a week's engagement 10 ag
to good business. At the close of each performance
distributed a valuable present.

## MAINE.

MAINE.

PORTLAND.

Theatre: Crossen's Banker's Daughter co. played to good business 19. Miss Ida Lewis as Lillian and James Crossen as G. W. Phipps were very good, but the rest of the cast weak and stagy. The scenic effects were fine. Charles T. Parsice's co. in A Grass Widow were well received sea. Parsice's co. in A Grass Widow were well received sea. Parsice's wung Lung was nimitable, and Julius Kahn, as Ruffles the Crauk, clever. Miss Elia Gardner as the Grass Widow was charming, and is a pretty woman as well.

Park Garden: Collars and Cuffs started in well and did a good business until Thursday night, when a premature explosion in Gliday's comedy, A Piece of Pie, whereby Harry Edwards and George Beane were seriously injured, and Manager Knowlton was obliged to refund money and disaniss the audience. The Garden was closed following evening 23 and the Star Comedy co. filled out the week. The premature explosion was caused by the discharge of a pistol, and both Mesars. Edwards and Beane had their faces filled with powder, while the former loses an eye.

Items: John S. Moulton's Dramatic co., under the management of C. H. Smith, appears at theatre s6-31 in a round of popular plays at cheap prices.—Bill Nye lectures here s8.—Mesars. Charles A. Parsloe, of A Grass Widow co., and W. H. Jordan, of A dole in the Ground co., were enjoying life during the former's engagement here, and are both jolly good fellows.—Joseph Howard, the popular stage manager of A Grass Widow co., was the recipient of an elegant gold watch and chain, a Christmas gitt from Charles T. Parsloe at Biddelord 24.—The concert given by the Boston Sym-

phony Orchestra sr was fine.—Your Fall River scribe finds the B. and M. Opers co. hardly up to the standard. Another head must go into the basket before they can ever regain their former prestige.

City Opera House (Fred. Yates, manager): Harvard Quartet to good business so. A Grass Widow to a small but highly-pleased audience sa.

Item: After the performance of A Grass Widow co. here Christmas eve, Mrs. Parsloe presented Mr. Joseph M. Howard, his stage manager, with a handsome good watch as a token of his esteem and appreciation of his faithful attention to business.

BANGOR.

faithful attention to business.

BANGOR.

Opera House (Frank Owen, manager): Grass Widow to good business 31. Audience highly pleased from beginning to end of performance.

Items: As The New York Minnon is ventilating the Theatre Dressing-room question. I called and found all the rooms of the Bangor Opera House, eight in number well-lighted, warmed by steam, well-ventilated and as clean as soap and water and paint could make them, with rouning water in each of them. The Grass Widow co., which has just been playing here, certifies that the house is as good and clean as any in New England.

#### MARYLAND.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager); Bella Moore co. 19-20 to fair business. Welsh Prize Singers at to crowded house. Arizona Joe 29.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager); Sallie Hinton drew poor houses throughout the week. Support, with few exceptions, very ordinary. Miss Hinton is a very clever actress, and, surrounded with a better co., could satisfy the most critical audience. Patti Rosa Jan. 2-3.

Items: T. J. Meegan leaves the Sallie Hinton co. to join Jennie Calef Jan. 8.

#### MASSACHUSETTS.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): The specialty part of Tony Denier's Humpty Dumpty delighted a large audience so, but the balance of the show was quite tame.

Items: Frank Lander and wife joined the Flov Crowell co, in Danbury, Ct., 26.—When A. E. Storms received a customary two weeks notice, he unprofessionally left the Floy Crowell co, at once, but by doubling parts no break in dates was occasioned. Storms, as a result, is scouting for dimes I hear to reach the actors' Mecca.—It woul! appear from the manner in which my last letter was cut, that Edwin Varney was not even of secondary importance with the Atkinson and Cook co. I wish to say that his stage management is one of the secrets of this co's, continued prosperity and good work.—Annie Louise Ames, the clever leading lady of the Atkinson, and Cook co, took a flying trip immediately after the performance in Waterbury 24. She rode twenty-five miles by team to reach the fast express in Meriden for Boston, where she appeared prominently in readings at the Boston Theatre Christmas concert. She immediately returned for the matinee performance os 36.—The Kittie Rhoades co. celebrated Christmas with a big tree and supper in Westchester, Pa., evening of 24.

a big tree and supper in Westchester, Pa., evening of \$94.

LAWRENCE.

Opera House (A. L. Grant, manager): Ethel Tucker, week to, to very poor business. Miss Tucker is a fine actress especially in enotional roles. Milton Aborn, her manager, has left for parts unknown taking all the funds leaving the co. stranded. W. C. Holden, who plays leading parts in the co., wishes me to state a few facts. The co. opened eight weeks ago in Norfolk, Va., week, and then went to New York where they lay idle a few days to look for an agent. Mr. Holden met Aborn who was hard-up and wanted a job, so he was engaged. They played in Trenton. N. J., week, South Norwalk, Ct., week, and then in Boston to \$1.800, according to Aborn's statement. From New Bedford they came here. A hotel bill of \$46 in New Bedford, one in Boston of \$100 and also a printing bill of \$35 were left unpaid. Salaries are two weeks behind, and it is found that Aborn had not booked time as claimed and had can celled bookings where Miss Tucker was well known and would have drawn well, and had also failed to bill the co. for their appearance in Middletown, Ct., the coming week. The Elks gave them a benefit Saturday night. Manager Grant kindly gave them the house. Lynwood, their strongest piece, was given to fair house.

Items: William Roberts, one of our ushers, officiated at the piano during the week.—The Christmas Mirkor is a beauty.

SPRINGFIELD.

As for some years attractions playing just before Christmas have met with but little encouragement Manager Le Noir concluted to save money by keeping the Opera House dark all last week, and at the same time allow the public time to collect holiday trinkets and read the Christmas Mirkox. Atkinson and Cook's co. 26-31, George A. Baker's Opera co. Jan. 2-7, Mrs. J. B. Potter 10, J. H. Wallick 11, Daniel Boone co. 13, R. B. Mantell 16.

The attempted anotics colored.

Mantell 16.

The attempted auction sale of the Musee turned out a fizzle only one small bid being received consequently the house remains closed.

CHELSEA.

Academy of Music (James B. Field, manager):
McNish, Johnson and Slavin's Minstrels so played before a large audience and gave a very good performance. Lovenburg's Musical comb. appeared 23-23; good houses. The Lovenburgs are a new and amusing sensation. Lena Lovenburg as reigning lady cornetist is very good. Grass Widow, C. R. Adams Opera co. in Lucia 29.

NORTHAMPTON.

Opera House (William H. Todd, manager): The Louise Pomeroy co. have been playing Hamlet, Leah and Camille at the Opera House 19 23, Miss Pomeroy is supported by a well-balanced co.

is supported by a well-balanced co.

MILFORD

Music Hall (H. E. Morgan, manager): The illustrated lecture on the "Rise and Fall of the Confederace," by Hon. John L. Wheeler 22 was well attended. After Dark 30.

Item: Manager Morgan has substituted a Jenkins asbestos fire-proof curtain at Music Hall in place of the old drop curtain at an expense of over \$400.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Wilkinsons in Uncle Tom's Cabio, supported by Crossen's Banker's Daughter co., was the attraction the past week; fairly good business. Mantell in Monbars 20,31.

The holiday bill at the Museum drew good houses. Dion Boucicault will produce a new play here for the first time early next month.

HAVERHILL.

Academy of Music (James F. West, manager):
During the past week only two cos. have appeared at
this house, the remainder of the week being devoted to
local and lecture entertainments. Kate Claston 20 in
Two Orphans to fair house; co. also only fair. McNish,
Johnson and Siavin's Minstrels 24 to good house and

LYNN.

Music Hall (James F. Rock, manager): Levino and Daly's Triple Alliance have held the boards during the past week. Their entertainment is a novelty and the best of its kind ever seen nere. The patronage has been

light.

Item Arthur Colburn, dramatic editor of the Boston
Traweller, is ill at his home in this city with malarial
fever.

## MICHIGAN.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (Fred. G. Berger, manager):
Conried's Opera co. appeared in The Gypsy Baron 1920. The co. was one of the best ever here. Laura Belliui's splendid performsnee of Safia added much to hellaready good reputation. Harry De Lorme has an excellent tenor voice, and is also a good actor. The
chorus was large and splendidly drilled. Business was
not what it should have been. Joseph Murphy did a
good business 21. His new play, The Donagh, is full
of meat, and will rank with Mr. Murphy's other succasses. Fleming's Around the World in Eighty Days
23-4. The co. was weak and the performance generally
unsatisfactory. Business poor.
Redmond's Grand (C. H. Garwood, manager): Charles
Loder's Hilarity kept good-sized audiences hilarious
10-21. Some good specialities were presented. J. B.
Studley in A Great Wrong did fairly, considering his
dates were so near Christmas—2-4. Nobody's Claim
26-8.

Items: The Wonderland reopened for one week after.

a6-8.

Items: The Wonderland reopened for one week 26, presenting Cinderella.—Prices have been trebled for the National Opera night. Faust will be presented.

ANN ARBOK.

Opera House (A. J. Sawyer, manager): Maggie
Mitchell in Little Barefoot ss. Hilarity 29; Little Nug-

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager):
Charles Tober in Hilarity 17; small house. Around the
World in Eighty Days 31: fair house. The play was
not put on as it ought to have been, judging from those
who have seen it before. Hardie and Von Leer 23-4 in
On the Frontier. First night very small house; second,
fair house.

Grand Opera House (Clay, Buckley and Power, managers): A Great Wrong to fair business 20. Joseph Murphy to crowded house 22. Christmas matinee and night, Sisson and Cawthorne's Little Nugget. E. H. Sothern in Highest Bidder 31; Still Alarm Jan. 2-3; Modjeska 4; Agnes Herndon 6.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): A Great Wrong Righted was produced at to a

very small house. The play deserves better patronage than it received. Joseph Murphy in his new play of The Donagh, 23, did a very satisfactory business. Support good, Maggie Mitchell s Christmas engagement proved the heaviest of the season. The seats were nearly all taken up at an early day.

LANSING.

Opera House (M. J. Buck, manager): On the Frontier pleased a large gallery sr. Boston stars s8; every seat was sold; splendid entertainment, Hilarity co. s4.

This co. is all its name implies.

COLDWATER.
Tibbit's Opera House (George Mock, manager):
gie Mitchell in Little Barefoot so, to large house
good satisfaction.

Music Hall (H. E. Thaver, manager): J. B. Stud-ley in A Great Wrong 19, to small house. Performance fair.

fair.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager):
One of the beat and most pleasing comedies of the season was The Little Nogget as presented 15 by the Sisson and Cawthorn co. Replete with original and witty
sayings, striking situations and good music. Attendance fair. 19-20 Hardie and Von Leer in On the Frontler; light houses. 21, Charles Dickens entertained a
packed bouse. Next week, Loder's Hilarity and Sothern's Highest Bidder.

OWOSSO.

OWOSSO.
Salisbury's Opera House (F. Ed Kohler, manager).
Little Nugget co. 17 to a good house. Performance loudly applauded at every act. Romany Rye 28.

#### MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager):
Newton Beera' excellent co. in Lost in London 17; fair
house only. The co., headed by that excellent artist,
Newton Beers, is thorough throughout. The entertainment was one of the fines' we have had here for some
time. Dan Sully in Daddy Nolan 28.

Item: The Lost in London co. gave an entertainment
to the convicts at the State Prison 18.

Item: The Lost in London co. gave an entertainment to the convicts at the State Prison 18.

ST. PAUL.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The National Opera co. 19-21, four performances, presenting Nero, Flying Dutchman, Queen of Sheba, Faust. Opened with Nero to a magnificent house. The co. is strong in numbers and talent, presenting the operas in a manner beyond anything ever witnessed in St. Paul. The scenery, mechanical effects, stage an pointments and costumes were grand. The ballet divertissement, led by Amelia Franchi and Giovanni Cammarano was a brilliant and taking feature. The chorus was bright, strong and effective. The engagement proved a great success. Newton Beers in Lost in London 29-4, four performances, drew good houses. Mr. Beers is a good actor and fisely played the role of Job Armroyd. Jessie Lee Randolph as Nellie Armroyd was very prepossessing and made a favorable impression. Jennie Satterlee was an excellent Lancashire Lass. The North Britain Pap-pipe Singers was a feature. The ballet, led by Teresina Carlotta, a very graceful dancer, was a very taking feature and greatly applauded. The play was neatly mounted, the co. excellent throughout. Conried's English Opera co. in Gypsy Baron week of 56-31.

Olympic Theatre (Edwin P. Hilton, manager): Mile, Bebe's Beauty Brights in Nana; or, The Blond Venus, or, gave a good performance, drawing a very fair week's business.

19, gave a good performance, drawing a very fair week's business.

MINNEAPOLIS.

Hennepin Avenue Theatre (E. F. Richards, mana ger): The Dan't Suily co. 19-25 in Daddy Nolan and The Corner Grocery. Delighted houses at every performance. The co., from Mr. Suily down, is admirably fitted to the requirements of the play, and everything moves with a rush.

Grand Opera House (J. F. Conklin, manager): Newton Beers in Lost in Lontion, 20-21, drew fair houses. The play would be rather tiresome if it were not for the elaborate scenery and the ballet divertissement. The work of Mr. Beers, Jennie Satterlee and Johnny Williams is especially tommendable, and Teresina Carlotta, premiere, danced very acceptably. National Opera co. in Nero. Faust, Queen of Sheba and Lohengrin 22-4. Large audiences greeted these operas, and were enthuceilence in this co. that is very creditable and gratify ing. Emma Juch, Clara Poole and George H. Broderick were the favorites.

### MISSISSIPPI.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Katie Punam played Erma the Elf 20, to light business, as weather continued unfavorable. Everyone says this is a good company and deserved better patronage. The play is brighter than most of its kind, with the two villains, who have obtained the papers, seeking to defraud and murder the heiress, by whom they are foiled and who finally marries the right man. Ben Maginley Jan. 18, Adelaide Randall 20.

ABERDEKN.

Magniey Jan. 18, Adelaide Kandali 20.

ABERDEEN.

Temple Opera House (G. W. Elkin, manager): Adelaide Randali co. in Madam Boniface and The Bridal Trap 10-20 to spleadid houses both nights notwithstanding heavy rains. Miss Randall, as well as her company, individually, have stamped themselves indelibly upon the hearts of the theatre-goers of Aberdeen. They will be always welcomed with large houses and appreciative people. appreciative people

VICKSBURG.
Opera House (Piazza and Botto, proprietors):
Katie Putnam in Erma the Elf to a small house 19.

## MISSOURI.

MISSOURI.

KANSAS CITY.

Messrs. Corydon F. Craig and Frank C. Hamilton are no longer managers and co-lessees of the Warder Grand Opera House. The directors of the Opera House held a meeting and decided to change the management entirely. There has been considerable hard feeling between Craig and Hamilton for some time, and it culminated in Craig writing Hamilton a spicy letter dissolving the co-partnership. Craig wrote the board of directors a letter telling of the dissolution and that he wished to lease the house, and would furnish good and sufficient bond for the faithful performance of his dutes. In his letter he states that the late firm is involved in debt to the amount of \$7500 and its assets nothing.

ties. In his letter he states that the late firm is involved in debt to the amount of \$7,500 and its assets nothing.

Coates: The Lights o' London played a three nights engagement to good houses. The play was presented by a fair co. and with new and appropriate scenery, the latter being worth special notice. The coat includes a number of the original Shook and Collier co.

Ninth Street Theatre: Edwin F. Mayo opened Monday in Davy Crockett and has been standing-room only houses all week. Mr. Mayo was excellent in the title role, and his co. gave him good support, Mabel Leonard made a pleasing impersonation as the heroine, Eleanor Vaughn.

Items: The Mrs. W. H. Riley Comedy co. has been playing to poor houses in Wyandotte, Kansas City's Brooklyn, all this week. The fact that she is presenting such plays as Cyri's Dream, Willow Copse, etc., has something to do with her houses, for I believe she has no right to present the above plays.—Warder Grand is being thoroughly completed, and by Jan. 2, reopening night it will be comfortable and well worth visiting.—Edward Parry, formerly of the Urited States Marshal's office, left Wednesday tor Little Rock, Ark., where he will take charge of the Capital Theatre.

JOPLIN.

Goera House (H. H. Haven, manager): Puscoe and

Opera House (H. H. Haven, manager): Puscoe and Swift's Uncle Tom's Cabin co., showed to crowded house 16. Tank Kee opened week of 19, lecturing on China and Chinese, to good business all week;

China and Chinese, to good business all week;

SEDALIA.

Opera House (H. W. Wood, manager): Alvin Joslin came in on a special, and that a delayed train, owing
to a blizzard, 27. Mr. Davis attracts two sets of constituents—one for his 180 laughs, and the other to hear
his really fine orchestra. Both amounted to a halffilled house and were pleased. Oakes' Merrie-Makers,
bell-ringers, and a little of everything, had a good
matinee and night, 24. My Geraldine Jan. 2; Michael
Strogoff 4; Daly's 5; Siberia 9; Cora Van Tassel Hidden
Hand 12; Power's luy Leaf 16; Bartholomew's Equine
Paradox 17-21; Lilian Olcott 26-7; Pat Muldoon 28,
and Gardiner's Streets of New York 30.

## NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): J. B. Polk in Mixed Pickles 16-17; small business. Lilian Olcott in Theodora 19-20: poor houses. A strong play unevenly rendered. Bostonians four nights, commencing 21, to large and highly appreciative audiences. The principals and chorus are excellent and the costumes and settings appropriate. Newton Beers 29-31; Bartholomew's Equine Paradox week of Jan. 2.

Grand Opera House: An increased attendance marked the last two nights' engagement of the National Opera co., closing 17. Nothing approaching the magaificence of the production of Faust has ever before been seen in Omaha. Miss Juch as Marguerite received a perfect ovation.

Omaha. Miss Juch as Marguerite received a perfect ovation.

Items: Nahan Franko announces that he will soon return to his old home in the metropolis. This will be a severe loss to the musical public, as he is pre-eminent in his line. It is not yet decided as to who will take his position as leader of the Boyd orchestra.—S. J. Wheeler and May Olive are still doing the sensational to good business at the People's, and Messrs. Sackett, Wiggins and Lawler have every reason to congratulate themselves on the success of their Omaha venture, the Eden Musec.

LINCOLN.

LINCOLN.
Funke's Opera House (Fred Funke, manager):

J. B. Polk in Mixed Pickles, 21, drew poor house, not the fault of the co., but probably owing to extreme cold weather, as on its appearance here last season it met with flattering success. Lilian Olcott played 23-4.

BEATRICE.

Beatrice Opera House (C. M. Rigg, manager): The Louie Lord co, closed their engagement last night to a very small audience, which have been characteristic of their engagement. Thursday night they pirated Forget Me Not, under the title of A Wonderful Woman. Frank Lindon in Monte Cristo 19-20.

#### NEW HAMPSHIRE.

Opera House (J. D. P. Wingate, manager): Hi Heary's minstrels gave fine performance so House dark this week. Barlow Brothers and Frost's Jan. 4, and Gilbert's Opera Co. 6-7.

#### NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): The De. il's Auction gave only a fair performance to good-sized audiences 23 24. Corinne. 26, week. Wilson and Rankin's Minstreis Jan. 28. Hoyt's Rag Baby 2, Reed 9, Spencer's Little Tycoon co. 11.

Masonic Temple Theatre (A Phillos, manager). Irish Luck did not prove a paying card at this house last week. Shechan and Coyne 26-31. Emily Soldene Jan. 2-4.

NEWARK.
Miner's Newark Theatre: The Danites with Mr.
McKee Rankin and Mable Burk was the attraction at
Miner's at the special Christmas mainee. Christmas
night Mrs. Langtry, supported by Maurice Barrymore and her own co., appeared in her latest success
As in a Looking Glass.
H. R. Jacobs' Grand Opera House: Zozo the Magic
Queen was the attraction at the Grand Opera House
26.

26. Waldmann Opera House: The Juleen Mephisto comb. was the attraction at Waldmann's 26.

#### NEW YORK.

BUFFALO.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Duniap Opera co. 10-21 were slimly patronized. Audran's Indiana which was produced the last night, did not make a very favorable impression. Mrs. Brown Potter, who could not have appeared at a worse date, the three nights preceding Christmas, drew goodlysized audiences. Many were agreeably surprised at the lady's dramatic powers. Aronson's Erminie co. and Sweatnam, Rice and Fagan's Minstrels divide current week.

Court Street Theatre (H. R. Jacobs, manager): The Kernells and a good olio co. 10-24, drew medium houses. A Great Wrong followed.

Court Street Theatre (H. R. Jacobs, manager): The Kernells and a good olio co. 19-24, drew medium houses. A Great Wrong followed.
Grand Opera House (H. R. Jacobs, manager): For three nights Two Old Cronies, which serves to show Willis and Henshaw and May Ten Brocck in a laughrible musical absurdity, felt the Christmas dullness and did not have to put out any signs. Wilson and Rankin's Minstrels the latter half shared the same fate. On the Rio Grande opened Christmas Day.
A Checkered Life was the Grand Central's attraction. A Shadowed Crime 26.
Edwin R. Lang's Comedy co, catered to the Adelphia patrons last week. Their own olio co. opened 26.
Items: H. R. Jacobs remembered the local manager here (Mr. Whiston) with a gold watch at Christmas. None of the other attaches were forgotten.—An extra matinee was given at all the theatres on Christmas Day.

ROCHESTER.

matinee was given at all the theatres on Christmas Day.

ROCHESTER.

Grand Opers House (P. H. Lehnen, manager):
Mrs. Brown Potter appeared to so in Loyal Love and
Romeo and Juliet. The audiences were large and comprised the elite of our city. Aside from the personal
attraction of the much heraided star the excellent acting of Kyrie Bellew and Harry Lee was the only feature of especial comment. Sweatnam, Rice and Fagan's
Minstrels occupied the house si to good business. The
Dunlap opera troupe attracted fine houses si-4. Casino
Opera co. Jan. 9-4.

Academy of Music (Jacobs and Proctor, managers):
Edwin Arden and his Eagle's Nest co. did an excellent business the past week. This week Australian
Novelty co. Next, H. R. Jacobs' Wages of Sin.
Casino: Business fair last week. Present week,
Minnie Burroughs Female Majestics.
New Opera House: Mitchell's Shadowed Crime co.
to light houses the past week.
Items: J. R. Pierce, of the Grand, was presented
with an elegant silk umbrella by the attaches as a reminder of Christmas. Ja.obs and Proctor, of the
Academy, distributed thirty-seven turkevs among their
employees here. A so presented Frank Edwards; J. H.
Lester, R. S. Taylor and D. Geddes with substantial
sums of money. The attaches of the house remembered Press Agent Edwards with a handsome smoking
set. ROCHESTER.

Rand's Opera House (E. Smith Strait, manager):
The Daniel Boone co, which closed the week failed to
attract fair attendance. Seth Shingle; or, Thorns and
Roses 26; Kate Claxton in The Two Orphans 27; Barry
and Fay in Muldoon's Picnic 29-30.
Griswold Opera House (Jacobs and Proctor, managers): C. Gardner as Karl amused fair-sized houses
past week. The prime favorite, Edwin Arden, will test
the capacity of the house current week in his final production of Eagle's Nest. Austin's Australian Novelty
co, next.

ALBANY.

The engagement of Jim the Penman at the Leland for the week ending 24 proved to be one of the most successful of the season, drawing large audiences to every performance. The success of the production was instantaneous, and the audiences were thoroughly representative throughout. The cast was admirable in every particular save one, the weak spot being Ian Robertson as Baron Hartfeld. The stage settings furnished by Mrs. Leland were handsome and appropriate. At the two Saturday performances Jennie Eustace, the Lady Dunscombe of the play, was seen in the leading part (Nina) at the request of her many friends here, and she acquitted herself very creditably in the arduous role, May Robson came on from New York to do Lady Dunscombe. The Christmas attractions are The Great Pink Pearl and Ediths's Burglar, and Kate Claxton.

At the Museum last week The Wages of Sin proved very attractive, and the week resulted in a series of very large audiences. The co. is better than is usually seen in low-priced attractions, The Fray-Stephens comb. is booked for the current week.

HUDSON.

HUDSON.
Opera House (E. Waldron, manager): Chip o'the Old Block drew good-sized audiences 13. The piece was well mounted and full of mirth and music. Scott and Mills in conjunction with Marguerite Fish won the

honors.

Item: Scott and Mills were entertained at the close of the performance by the members of the Hudson Stingy Club. Stingy Club.

ROME.

Sink's Opera House (Charles Tuttle, manager)
Ullie Akerstrom's co. played to excellent business 1315. Miss Akerstrom immediately became a favorite and played to capacity of the house each night.

played to capacity of the house each night.

OLEAN.

Opera House (Wagner and Reis, managers): Gilmore's Band gave a matione 14, which was largely attended. The finest musical treat ever given in this city. The largest house of the season 33, was that which greeted Scanlan, and delighted were they. Kitty O'Snea won the hearts of all. Mr. Scanlan was honored by two curtain calls. Standing-room only at opening of box-office. C. E. Verner Jan. 3; Fred. Bryton 5.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Wilson and Rankin's Minstrels 20, to large house; good band and performance. Hobart College Glee Club 27.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Sweatnam,
Fagan and Rice's Minstrels came on 22 to a fair audi-

TRUMANSBURG.
Opera House (William H. Cuffman, manager): Gorton's New Orleans Minstrels gave a very satisfactory performance to a full house 24. Hicks-Sawyer Colored Minstrels booked for 27; Y. M. S. C. Dance 29.

Oneida Opera House (H. C. Eastman, manager); Bennett and Moulton Comic Opera co. 22-4; fair show; light business. Ullie Akerstrom 28-9.

Opera House (W. E. Bardwell, manager): Wilson and Rankin's Minstrels of to large business. J. K. Emmet in Our Cousin German 20.

Madison Avenue Theatre (Wagner and Reis, managers): We, Us & Go came 26, afternoon and evening to good business. Hicks and Sawyer's Minstrels 20. F. Bryton Jan. 3.

Item: Sanger's Harbor Lights co. passed through this city 23 en route for Cincinnati opening the afternoon of 25.

COHOES.

Harmony Opera House (P. J. Callen, manager): Peck and Fursman's On the Trail co. 19, gave poor satisfaction to a good-sized audience. Beacon Lights at; good house. J. S. Murphy Kerry Gow co. 24, drew a crowded house.

CANANDAIGUA. CANANDAIGUA.

Kingsbury's Grand (S Kingsbury, mansger): The young Mexican actress, Beulah, supported by J. B. Brown and a fair co. presented Echo, the Pearl of Mexico 19; good business. In the difficult dual role of Echo LaMonde and Blanca Gonzales the actress showed herself to be wonderfully clever, and in the mad scene (Act II.) was most realistic and impressive. Vernona

Jarbeau in Starlight 3s. Scorer-Willard Comedy co. Jan. 16.
McKechnie's: Comstock, Eggleston and Green's Minstrels showed to poor business 19.
OSWEGO.
Academy of Music (Wallace H. Frisbie, manager):
A good house saw Howorth's Hibernica 2s. Hicks-Sawyer Minstrels 24. Uille Akerstrom 26-7. Vernons Jarbeau 29. Dunlap Black Hussar co. 3s.
ROME.

Sink's Goera House (Charles Tuttle, manager): Bennett and Moulton's Opera co. No. 1, 19-21, to crowded houses at cheap prices. General satisfaction given. Jarbeau Jan. 7.

Opera House (H. E. Day, manager): Ullie Akerstrom 19-24 in rapertoire to fair business, and gave good satisfaction. 99-30 Dunlap Musical co.; Jan. 3-4 Silver King co.

Opera House (H. G. Wilgus, manager): J. S. Mur-phy in Kerry Gow; fair business. Sawver's Colored Minstrels 25; On the Rie Grande Jan. 3; Versons Jar-

beau 5.

Captain Jack Crawford the poet scout at Town Hall st drew a big house and succeeded in pleasing, but much of the success was due to the admirable stage management of John Ungerer, who had prepared some most striking tableaux. Captain Crawford's delivery of his original poem on Grant was one of the features. J. S. Murphy in Kerry Gow. matince, s6, and Shaun Rhue evening, drew fine houses and mide a record which will insure increased attendance on his return.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Muggs'
Landing co. on account of the very bad weather played
to light business. Sam'i of Posen s6; Daniel Boone 30.

Syracuses. Sam'l of Posen 56; Dasiel Boose 36.

Syracuse.

Wieting Opera House (P. H. Lehnen, manager):
Sweatnam, Rice and Fagan's Minstrels entertained a large audience so. Our best society witnessed far.
Potter's Juliet 31, Beulah in Echo drew lightly 32-4 and gave poor satisfaction. The Christmas attraction was the Dunlay Opera co. which produced Black Hussar and Indians 36-8, and Christmas matinee. Vernoas Jarbeau Jan. 3-4.

Grand Opera House (Jacobs and Proctor, managers): Austin's Australian Novelty co. drew fairly 39-34. Vages of Sin current week; Grey and Stephens next. Item: Manager Chenet was presented with an elegant silver service by the employes of the house at the matinee 34. He goes to Utica 27 to take the new house there.

NEWBURG.
Opera House (Colonel Dickey, manager): Mora
Comedy co. 26-31 to good business.

### NORTH CAROLINA.

HENDERSON.

Burwell Hall (Sam Burwell, manager): Kate Bensburg Opera co. gave a very delightful performance to the elite of the town 19. In the opera of L'Ombra Missenburg acquitted herself handsomely showing too great extent her artistic merits as a singer. She captivated the audience with her voice. A good appreciating house. J. H. Barnes' Comedy co in Peck's Bad Boy gave a fair performance to fair house ss.

RALEIGH.

Metropolitan Hall (C. D. Hearit, manager): Patti Rosa with excellent support pieased a good-sised house 11. This was her first appearance in Raleigh, and she was very favorably received. Sam Small in his lecture from "Bar-room to Pulpit" 23, to fair house. The Evangelist, Rev. Mr. Pearson, filled a three weeks' engagement here and was quite emphatic in denouncing the theatre and all its surroundings. He succeeded in ruining Marie Prescott's, Helen Blythe's and Charlotte Thompson's business. These attractions appeared here during and immediately after Mr. Pearson. The theatre is one thing the public will have its own convictions about, and I was pleased to hote that it was exercised in favor of Patt Ross generally.

PAYETTEVILLE.

Opera House: The Rose Osborne co. played a successful three nights' engagement beginning ss. The co. is a good one, being the best that has visited us for some time.

## OHIO.

ZANESVILLE.

ZANESVILLE,

Schultz Co.'s Opera House (John Hoge, manager);
Wm. Gillette's sterling play, Held by the Enemy, was
presented by the original co. on 22 to fair andience.
The performance was hailed with enthusiasm. As
Colonel Prescott, James E. Wilson i: a good-looking
soldier, perfectly at ease, and a good actor. Blanche
Thorne is an actress of ability and has a stage presence that is winning; her Rachel McCreery was very
nicely done; Hattle Schell enacted Susan McCreery, a
young, Southern girl; she was especially excellent, spoke
with the pure accent of the South, and was altogether delightfully droll and demure; Paul Arthur, as
Bean, an audacious special artist, held up the cemedy
portion of the play in good shape; Wm. Haworth as
Lieut. Gordon Hayne, C. W. Stokes as Gen. Stamberg
and Kate Denin Wilson as Euphemia McCreery took
excellent care of the roles entrusted to them. The
special scenery was a fine feature.

Item: W. Otis Harlan, of Hoyt's Hole in the Ground
too, is spending a short vacation with friends and relatives here. He has just signed a three year contract
with Mr. Hoyt. an indication that he is doing good

oc., is spending a short vacation with friends and relatives here. He has just signed a three year contract with Mr. Hoyt, an indication that he is doing good work and giving satisfaction, and which is verified by many splendid notices he has received. Othe is a capital young actor, a fine singer and handsome withal, and I heartily wish him every success.

tal young actor, a noe singer and nandsome withal, and I heartily wish him every success.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): A rare dramatic treat was offered our theatre-goers 19, in the form of A. M. Palmer's Jim the Penman. It was by far the finest drama ever produced in our city, every actor first-class. Florence Bindley so to small house, poor support; Dowling and Hasson in Nobody's Claim 22, poor house, poor company; Rhea, 30; Noss Family, Jan. 3.

COLUMBUS.

Metropolitan Opera House (C. A. and J. G. Miller, managers): Held by the Enemy did a good business 19-21, co. fully equal to last season's. Rhea, 36-28; Murray and Murphy, 29; Aladdin, Jan. 1-4; Greenwood Opera co., 4-7.

Grand Opera House (C. A. and J. G. Miller, managers): Gus Hill's specialty co. filled the house every night last week; Her Atonement opened last night (Sunday) to standing room only; Nobody's Clam, 26-27.

Eichenlaub's and the Prople's are both doing a

Eichenlaub's and the People's are both doing a thriving business and offer strong attractions this week.

Items.—The Mesars. Miller have decided to open both heir houses on Sundays hereafter. They claim they were forced to take this step as the variety houses are allowed full swing. They don't like it and the matter will probably end by the closing of all the houses on Sunday. Charles Butterfield, one of the clever ushers at the Metropolitan, was married this week, and is spending his honeymoon in Indianapolis.

DAYTON.

clever ushers at the Metropolitan, was married this week, and is spending his honeymoon in Indianapolis. DAYTON.

The Grand (Reist and Dickson, managers): The week prior to Christmas is considered the poorest of the season, but the large and fashionable audience that greeted Gorman's Spectacular Minstrels ar was a deviation from the accustomed rule. The Gormans are recognized throughout the land as the criginators of the style of minstrels in vogue at the present day. They are imitated by all, approached by none. The first part is commensable for its refined, novel and original merits. The olio is rich with talented attractions. The famous Quaker City Quartette, The Dancing Musketeers, which for terpsichorean novelty and rapidity of movement widely excels The black Watch (by the Gormans), the original Budworth, the song and dace College Pranks (new and novel), the ever welcome E. M. Hall, followed by the Gorman's latest musical after-piece, The Golden Ball, which is undoubtedly the most elaborate ever given by a ministrel co. in this city. The prince of comedians, George Gorman, is himself again as Roger Gilhooly, and invariably brings down the house at every movement. The music is catchy, dialogue witty and costumes original and elegant. Held by the Enemy 32-4, medium business. The third act has been changed and is a great improvement. The co. is equally as good as last season.

um ousness. The foiled act has been changed and is agreat improvement. The co. is equally as good as last season.

Items: Manager Larry H. Reist was presented with a beautiful Elk pin, set with diamonds. The pin bears the following: "From the attaches of the Grand—Christmas, 1887." It requires three figures to show the cost in dollars, but Larry is worthy of all of it.—Frederick G. Wright, manager of the Gormans, is a hunter from 'way-back" when he is in town, every one from the Mayor down to the lamp lighters know it.

WAPAKONETA.

Opera House (C. W. Timmermeister, manager): Muldoon's Picnic so. Business not as good as usual, Nellie Free so

CIRCLEVILLE.

Coliseum (Charles H, Kellstadt, manager): Edwin Southers played to poor business 10, although he gave some very good entertainments. Mile. Rhea Jan. 3.

Items: Claxton Wilstach, the popular young musical director formerly with Baldwin's Theatre co., and now residing in this city, contemplates organisms acc. to play light opera through neighboring cities, Mr. Wilstach has added to co, the famous Monumental Quartette, who are clever artists in their line. The initial performance will be given here about Feb. 12.

HAMILTON,

Music Hall (Hartsfeldt and Morser, manager).

[CONTINUED ON BIGHTE PAGE.]

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MIRROR LETTER-LIST. Le Tanner, R. E.
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Laurence, Katie
Leclair, John
Maer, James O.
Molyneau, F. C.
Murdoch, Mortimer
McCormick, Loudon
Marie, Stella
Martin, Archibald
Mas n, Patrick
Markham, Pauline (Mgr)
Montserrat, G. L. Montserrat, G. L.
Marriott, Charles
Murphy, Miss Irene
Mortimer, Charles
Moore, Lillie
Mountford, Eva
Money, James
Marchall, Mme,
Malcolm, Florence
Martin, Ismes M.
Mayo, Frank
Marton, Lawrence
McCall, Walter Polk, I. I Perzell, A iler, Ida encer, A. P. whion, Theo f. Henry

### . The New York Mirror has the Largest Dramatic Circulation in America.

Professionals who are not at the present themselves and confer a favor upon us by sending at once to the Editor of THE MIRROR names, permanent addresses and line of business. This request applies to the ladies and gentlemen in every branch of stage-work, and to business managers, advance agents, etc. The information is required for use in the Professional Directory, which will be a feature of the Mirror Annual for 1888, to be published next month. It will furnish a means of direct and free communication between actor and manager, and therefore will prove of great benefit to both. In sending, write on a single sheet of paper in the following order:

- 1. Name.
- 2. Permanent address. 3. Line of business.

## Weigh It Well.

There is a movement on foot to divide up the old American Dramatic Fund among the surviving members and close it up. So far as its utility is concerned, the Association might just as well as not go out of existence. It has accumulated a considerable sum, but its paltry annuities do no particular good, while the majority of the members are sufficiently prosperous to be assured against ever needing aid.

If the Fund is divided every person belonging to it will receive a lew hundreds of All concerned look upon the production as a dollars. To the stars and leading actors success.

interested this windfall would be of minor consideration. The money was raised or contributed for charitable work, and into some worthy charitable channel it ought ultimately to pass.

If the Dramatic Fund people are determined to wind it up, why not let them do a good act that will make them and their moribund Association beloved by the profession? Why not turn the money over to the Actors' Fund, where it will be of practical benefit to the sick and the destitute? By its Act of Incorporation the Actors' Fund Association is authorized to merge with the Dramatic Fund. The trustees of the former Association have already signified their willingness to guarantee double the sums now received to the annuitants of the elder society for life, as they can easily afford to do.

Under these circumstances where is the objection to the fusion of the superannuated and useless with the young, strong and practical? Surely, there is no well-to-do person connected with the Dramatic Fund who would prefer to put a few dollars in his own pocket-dollars raised for charitable disposition-when by turning the aggregate over to the Actors Fund it could be applied to helping those that are always with us and be an inestimable boon to thousands of sufferers.

Gentlemen Directors of the Bramatic Fund, think this matter over carefully, weigh it well, and do what you know to be right and best.

### Other Wonders.

In the pursuit of one thing it seems to be the habit of the American mind to forget all other things and to pay little heed to what Medicus calls compatibles. For instance, we have before us a juvenile performer, Josef Hofmann, who staggers savants and experts by roulading on the piano a variety of musical notes, at the age of ten, as if his achievement was altogether beyond nature. In trying to account for it spectators lose themselves and conclude to regard it as an exceptional miracle of which young Josef just now holds the patent.

Instead of a supernatural sleight-ofhand his work lies directly in the line of nature. If we once consider that from the beginning of the world there have been executants of one class and another who have fascinated mankind by what has been accepted as inspiration. It has been always claimed for great poets and other men of genius that they labored under an impetus which prompted them to transcend all ordinary work: This single and simple recollection, if allowed for, would speedily supersede and account for the Donnelly outcries as to the wonderful work wrought out by Shakespeare and would supply all the gaps in his personal and literary career. It is as a great genius or inspired man that the world has always looked upon Shakespeare.

By way of cumulative evidence of such possibilities, we may pass over from man, the master of creation, to his fellow creatures of other orders and discover like movements and results. Take the bird, for example, which sings by the hour, apparently untaught, melodies of unrivalled scope and sweetness, emanating from time fulfilling engagements will advantage a throat and brain of far less physical capacity than that of man. Examples might be cited which would more than counterpoint young Hofmann in which the feathered songsters have gone far beyond the prodigies of human cleverness. We may cite the case of a chaffinch, which, in June, 1883, being carefully watched and timed from its first burst of song at daybreak, was found to have repeated its shortened and hurried strain more than three hundred times, with intervals of eight or nine seconds only. Can Josef beat that with his relatively big head and body?

## Personal.

Possart,-Ernst Possart, the German, will give twenty performances in this city, and then start for Chicago and the West,

SCHOTT.-Herr Anton Schott, formerly of the Metropolitan Opera House forces, has presented the Protestant Community of Abenberg, Bavaria, with a house of worship,

HARRIS. - Manager P. Harris, of Baltimore and family are on a pleasure trip to New Orleans. They are the guests of Hutchinson, the circus manager, Mr. Harris' one-time

HUNTINGTON,-Wright Huntington, whose raving ambition is to appear in a good role in the heart of the metropolis, is tantalizingly near the goal this week in Harlem, where he is playing Louis Percival in Jim the Penman

WARD .- John F. Ward produced the English comedy, the Pickpecket, adapted for America, in Chattanooga, Tenn., last week. The adaptation is by Mrs. Charles A. Doremus.

CAREY.-Edna Carey was only three days out of an engagement. She has been secured to play the leading part in A Dark Secret in place of Adeline Stanhope, who resigned. Miss Carey spent the Christmas holidays with her mother at her Catskill home.

THANKS -At the conclusion of the first performance of Anarchy at the Standard Theatre on last Saturday night Steele Mackage thanked the company warmly for their work. A supper will be given to the company on the occasion of the fiftieth performance.

McCAULL .- John A. McCaull suffered a fall on Tuesday while crossing a street in Chicago in company with David Henderson. He will be confined to his room for some time. It was found that a small bone on the outside of the right ankle had been broken and that one of the tendons of the leg had been strained.

#### The Rudiments.

Mispronunciations and inelegancies of pronunciation still linger on the stage; and they still linger in considerable numbers in some of those companies one would expect to find the fewest in. One of these companies is that of Mr. Louis James and Miss Marie Wainwright. Misplaced accents are rare compared with their frequency a year ago; but, as yet, the stage does not pay so much attention to the correct sounding of the vowls as is necessary if it would conform to what is recognized as polite urage. In this particular neither Mr. James himself nor Miss Wainwright is altogether free from reproach.

Person. The e that occurs in this and in many other words Mr. James pronounces like the w. which is contrary to all authority.

Mobiled. The pronunciation of this word that Mr. James seems to prefer is antiquated. Walker sounded the o long, but the later orthoepists prefer to sound it short; and this pronunciation has been pretty generally adopted by the stage.

Gallows. Walker, Webster, Worcerter, Smart and other recognized authorities would have us pronounce the word gallus,

Alexander. Mr. James pronounces this name as though it were written el. The a is properly pronounced like the a in alcoholic.

Betroth. There is little authorityworth heeding-for making the o of this word long and the th soft. The second syllable is pronounced like the word treth.

Actor. The oof this word is not the oof for. It is sounded like the second u in sulphur. Citisen. Mr. Huebner pronounces this word

citisus. This gentleman's pronunciation of English is excellent-for a German, but it is not as good as it must be if he would rival those that were to the accent born. I doubt whether he ever pronounces the last syllable of words ending in y or in ies correctly. His pronunciation would need to be mended in many directions before it would compare favorably with that of a cultured Englishman

or American. Service. Mr. Charles Mackay pronounced the word as he would if it were written survus. while honest he pronounced honust, world and word, wurld and wurd, perfect, purfact and so on and on. If Mr. Mackay would make his utterance what an actor's should be, he should begin by giving special attention to English orthoepy. His pronunciation is very faulty.

Office. There are many persons, and Mr. Mosley is one of them, that pronounce this word awfice. The o is short, as in odd, occupy,

Miss Wainwright's long u's sometimes sound very like long double o, and unless I misheard, she pronounces occasion as though it were ALFRED AYRES. written with one c.

## Mr. Cowper's Trip Across.

Will C. Cowper has returned from England after a three months' visit. His principal reason for going over was to visit his mother, who had been reported very ill, but when he left she was greatly improved in health.

"The passage back lingered into twenty days," he said to a MIRROR reporter, "the strong head winds being something awful. I am an old sailor, though, and the result was that I was but little inconvenienced. I had a splendid 'ime in London, being attended about by Charles Warner and Yorke Stephens, who are right jolly good fellows. They made me an honorary member of the Savage and Greencorn clubs, and while over there I arranged for all my plays to be represented by Tom Burnside. Negotiations are being carried on with Mrs. Bernard Beere for the play which Rose Coghlan had-The Idol of the Hour; with Yorke Stephens for the play Viola Allen starred in, Talked About, and with Agnes Hewitt for Blackmail.

"Acting as the representative of my wife, I have also purchased and brought over with me three new plays. The one that I think the most of is called Wreck and Rescue. It is by W. Fairle, and is a sensational comedy-drama in four acts. The other two are Kith and other I shall probably call The Chance Child. It is a melodrama by an anonymous author. Wreck and Rescue is a decidedly strong play, and I shall put it on the road opening in Chicago in January at the Hay market Theatre. It tells a story of London life, the hero being a young detective. He makes nine disguises during the action. sensational scene is an escape the like of which has never been attempted on any stage. An immense chasm i- represented, taking up the entire width of the stage, and the hero and rope. I leave for Chicago on next Tuesday, nd if Wreck and Rescue doesn't make a hit I

shall be ready to admit that I am no judge of what the public like in the way of sensation."

### Gifts and Other Cheer of Christmas.

The theatrical profession is proverbial for its generosity and charity, and at Christmastide the long array of gifts which the prominent members of the craft can show equal if not surpass in number and value that of any profession. Edward Aronson, of the Casino, was a particularly lucky manager. His presents consisted of a gold pen and a bachelor's set. H. C. Miner, Jr., manager of the Brooklyn Theatre, was presented with a massive umbrella. John Braham, of the Casino, was given a toilet set. Max Freeman was the recipient of a diamond pin, a silver-headed umbrella and cane, a silver matchsafe and any number of pocket and letter books. William S. Clark, of the People's Theatre, was presented with a Knight of Pythias

Thomas Baker, Treasurer of the Bunch of Keys company, received eight presents from the members of the organization, each of the male members of which were presented with silk suspenders, handsomely embroidered, valued at \$15 a pair. Charles Frohman was the recipient of about seventy-five presents, ranging from diamond cuff-buttons to wastepaper baskets. On Christmas eve Charles Overton received a very pleasant 'membrance from Charles Warner in the shape of £800 royalties on Held by the Enemy, sent just prior to the English actor's departure for Australia. Edward Harrigan received for Australia. Edward Harrigan received a large solitaire, valued at \$700. from his wife, while Mart Hanley presented him with an imported silk umbella with a gold handle. Lew Dockstader fared particularly well. He was given a gold watch and chain by Mrs. Dockstader; the Madrigal boys presented him with a costly mouchair, and a French lady, a patron of the house, sent him a silver-plated tamborine, which he used for the first time on Monday. In return Mr. Dockstader is h ving made and will present during the present week to all the dramatic editors of this city, a pretty Christmas souvenir, consisting of a handpainted celluloid blotting pad on which will be the name of the recipient. Frank Perley manager of Dcckstader's, received a pair of diamond sleeve-buttons from a number of Philadelphia newspaper men. Martin W. Hanley, manager for Harrigan's

number of Philadelphia newspaper men. Martin W. Hanley, manager for Harrigan's Park Theatre, was presented by Mr. Harrigan with an ebony cane with gold head. A friend of W. S. Mullaly, the musical director of Dockstader's, presented his little daughter, Ida, with a pony. Mrs. Langtry presented her manager, Mr. Keogh, with a hunting-case gold watch, inscribed. Nat Goodwin received from three members of his company an atterdinner set of Dresden china, while another member gave him a silver-mounted umbrella. member gave him a silver mounted umbrella. Bijou Fernandez received two diamond rings. a silver watch, a gold breast pin, a pocket-book with a twenty-dollar gold piece, an-other with a gold piece, a fan, a dressing-case, an autograph and a photograph album and no

The Christmas party to the stage children held at Clarendon Hall on Sunday night was a jolly affair. It was 8 o'clock, or a little after, when the children came, and from that time until almost 12 they had nothing to do but listen to songs and recitations, eat candy, nuts, apples and oranges, and dazzle their eyes over as pretty a collection of dolls and toys as was ever seen. Genial Fred, Lubin, who had given the hall free, was as happy as any modern Santa Claus could be, while Gus Heckler, who is thoroughly at home in making everybody about him happy, enjoyed himself to his heart's content. THE MIRROR representative heart's content. THE MIRROR representative kept up his reputation for never letting a dance kept up his reputation for never letting a dance go by. There were ladies of the profession there, too, and some of the prettiest that grace the boards. Jennie and Minnie Williams were chaperoned by their mother; Loie Fuller was omnipresent; Jessie Storey, of the Union Square Theatre company, floated hither and thither, and Pearl Eytinge, Emily Norcross, Lavinia Shannon. Marion Earle and others helped the little ones in their endeavors. others helped the little ones in their endeavore to consume ice cream and cake.

Among the children who were present were Kittle Clarendon, "Little Brown Jug." Bijou Fernandez, May Haines, Lillie Leach, Lillie Craig, Mamie and Annie Ryan, Lizzie Ingam, Craig, Mamie and Annie Ryan, Lizzie Ingam, Johnny Hughes, Nettie Lower, Mattie Johnson. Olive Murphy, Nettie Leuri, Hannah and Tillie Wetter, Emma Purcell, Molite Orr, Emma Richards, Kenneth Barnes Clarendon, Lizzie Ingram, who recited "An Old Maid's Prayer;" Gertie Hornan who sang; Clarence Worrall, ten years of age, who surprised the company by his wonderful execution of a cornet solo, and Lillie Heckler, who sang-Marshall P. Wilder, Jennie Williams and Lole Fuller recited for the children while Marsia Fuller recited for the chi'dren, while Morris Phillips acted as accompanist.

The full list of contributors is as follows Elbridge T. Gerry, Al. Hayman, Kate Forsyth, Daniel Frohman, Henry Irving, A. H. Hummel, Ellen Terry, Lawrence Barrett, N. C. Goodwin, Edwin Booth, Charles T. Parsloe, the Grass Widow company. Dan'l Sully, Alice Brown. Fred. de Belleville, Charles N. Schroeder, Rosina Vokes. Mrs. Langtry, Annie Summerville, Sallie Williams, Ed. Stokes, Mrs. H. C, Miner, Louisa Eldridge and Mrs. Frank Leslie. Mrs. E. L. Fernandez was presented by the children with a wicker chair on which was a card bearing the words, "From Your Best Bables."

The Lyceum Theatre company was well remembered by its friends. Georgia Cayvan received no less than fiftynine presents. Her-bert Kelcey was presented with a solid oxydized silver toilet set of seven pieces; Charles S. Dickson got a most elaborate dressing-gown and the other members a variety of valuable

Between the last two acts of Fleming's Around the World Manager George E. Gouge, of Powers' Grand Opera House, Grand Rap ids, Mich., was presented with a gold-headed cane by the employes of the theatre. The surprised manager, who had been escorted to the middle of the stage just as the curtain was being rung up, thanked the donors in a few well chosen words. Testimonials were also well chosen words. Testimonials were also given to Stage Manager Warrington and head usher Andy Johnson, after which a supper was served

Business Manager Avery, of Kohl, and Middleton's Vine Street Museum, Cincinnati, was presented, 25th, with a handsome gold watch

and chain by his employers. Richard Mansfield had a Christmas tree at

the Victoria on Saturday night after the per-formance of Monsieur. All of the twenty-four people in his company received a hand-some present in one of Tiffany's boxes. Mr. some present in one of Tiffany's boxes. Mr. Mansfield was given by his players a humiditor for clgars of rare woods, bound with gold and lined with silver. Speeches followed and the festivities lasted until dawn. Mr. Mansfield is eminently popular with his support.

W. J. Scanlan played to the largest house ever known in the history of the Walnut Street Theatre, Philadelphia, at regular prices on Christmas Day, the receipts for two performances being \$3,600. Robert B. Mantell played to full houses at New Haven, the receipts for two performances being \$1600, At the Academy of Music, Philadelphia, the Kiraliys' Mazulm played in two performances to \$4,000.

### Mr. Palmer's Peculiar Pipe.

Manager A. M. Palmer sat in his office usstairs in the Madison Square Theatre the other day while all the actors and actresses in town were enjoying the delicate beauties of Elaine by his invitation. He was engaged in conversation with a MIRROR representative, but at intervals he picked up the end of a flexible speaking-tube beside his desk and applied it to his ear. The tube was one of several upheld by a wooden rest; it differed from the others only in respect to the plated mouthpiece which was larger. The reporter noticed that whenever Mr. Palmer took it up some remark about the performance going on below fell from his lips. These parenthetical observations excited the scribe's curiosity.

"Next week " said the manager, "the Board of Apportionment will receive the application of the Actor's Fund for an award of the theatre license moneys. (Elaine was never played to a more enthusiastic audience!) There is a large sum derived from the theatre tax now awaiting distribution in the city treasury. (I'm glad the actors enjoy it.) There is no charity that has the same right to claim this money. It is earned by actors, and exacted from managers by a law that is invidious and unjust. (The tower scene is getting rounds of applause.) There is no more reason why theatres should be taxed than newspapers, book publishers or any other agency for the dissemination of knowledge and refined amusement. (The curtain has fallen on the third act.) But as the law exists the best should be made of it, and the best in this case (the applause is dealening) is to apply the large sum derived from the theatre tax now best should be made of it, and the best in this case (the applause is deafening) is to apply the license money to the theatrical charity. (One curtain!) On account of the extra number of licenses taken out the past year (two curtains!) the city has received much more than usual (three curtains!) and if the Board of Estimated Automatical tellipoles. timate and Apportionment will look at the matter in its true light—and I have no doubt they will—the Fund may receive a very considerable addit on to its resources."

The visitor's curiosity was excited by Mr. Palmer's facility for knowing what was going on in two places at once, and he asked whether there was somebody at the other end of the pipe reporting what was occuring on the stage and in the auditorium. This question made Mr. Palmer smile.

Mr. Palmer smile.

"No," he said, explanatively. "This tube leads to the stage. There is a large tympanum there that catches the sound and carries it up here to me. I can hear the lines as they are spoken on the stage, the music, the applause of the audience, and the prompter's bell, which informs me when the curtain is rising or descending. Sometimes on a first night, if I feel nervous, I come up here and learn the verdict through the pipe. There is less to disturb one's calm sometimes when the less to disturb one's calm sometimes when the stage is not in sight."

## On the Track.

Louis Aldrich has been somewhat exercised over the piracy of My Partner on the Pacific coast. The play was presented at the Wigwam, San Francisco, not long ago, and a local paper contained a statement to the effect that the owner of the play was not paid royalty on account of his exorbitant demands. In reply to this statement, Mr. Aldrich, who backs up his remarks with a number of telegrams, recently told a MIRROR representative that there was no copy of the play on the Pacific coast, except what might have been stolen, and that he had never received a penny of royalty from that part of the country. The only person that ever had rights to the play on the coast was E. J. Buckley.

"I would never have known that they were going to play the piece at the Wigwam," said Mr. Aldrich, "if I hadn't received a telegram from a theatrical friend to the effect that the play was to be produced by Messrs. Wessels, Samm and Levinger. I gave this friend power of attorney to stop the pirates at all hazards, to retain Judge H. L. Joachimsen, and if the managers persisted in producing the plece, after warning, to proceed against them. I sent him all the necessary papers, and also sent a telegram to the Wigwam managers, warning them against producing the play from printed copy. That same night I received the printed copy. That following telegram:

"Who is attorney? Will arrange with him satisfac-torily. WESELS, SAMM AND LEVINGER. I sent no reply to this, having notified Judge Joachimsen, by telegraph, to stop their performances under all circumstances. Next morning I received the following from the

"Have seen pirates. They want compromise. If you will accept royalty for week, instruct me as to amount." "I notified him that if he and my triend thought best, I would take \$300 in lieu of roy-alty for the week's performance and for the damages undoubtedly sustained by me.

my property, and, after being caught, desire to pay me for its use, I think I have the right to ask any price I choose. Letter to the Editor

## MORE ADVICE FOR MISS MARLOWE.

Editor New York Mirror: ||DEAR Sir:-What nonsense clever men do sometimes talk, when they talk about things they know little or

talk, when they talk about things they and about nothing about.

This, Mr. Editor, is what I thought when I read The Unher's report of Colonel Ingersoll's advice to Miss Marlows. There is not a novice in America that is more in need of guidance than is Miss Julia Marlows. To let her go her own way would be to let her x to ruin. She is already on the high-road to becoming merely coy, coddling, and goody-goody.

ALPRED AVER (...



d him who cam! The ladies call him, sweet.

—Love's Labor's Lost.

The accident to Col. McCaull in Chicago on Saturday night, through which the manager broke his leg, is unfortunate. Col. McCaull is a very active man, and he has given so much personal attention to his company that he is depended upon in all departments. A dispatch last night informs me that he is doing well, but it will be weeks before he will be able to walk again.

Chandos Fulton's juvenile story in the Christmas MIRROR has attracted general notice in common with the many other notable features. Dillingham will shortly issue a novel by Mr. Fulton entitled "A Society Star." Those who have heard of the project are hazarding guesses as to the identity of the heroine, but the author stoutly maintains that, like Falk's composite picture of the Lyceum company, it is mouided on the combined experiences of several well-known society women who have taken to the stage.

A strong bill has been arranged by Manager Palmer for the Fund benefit at Mrs. Leland's Opera House in Albany on Jan. 19. A portion of the Madison Square company in a one-act play, Mr. and Mrs. Boucicault in Kerry, Editha's Burglar, and the Madison Square Concert company are among the attractions, The event promises to be notable in many respects. A large party of New Yorkers are going up for the affair.

Mrs. Doremus tells me that she purchased the American rights to The Pickpocket from Augustin Daly, who had bought the German MS. John A. Stevens now advertises for sale the English version of the piece by Hawtrey. John F. Ward secured Mrs. Doremus' adaptation and produced it with success in Chatanooga one night last week. That Mrs. Doremus took the piece in good faith from Daly is proved by a letter which that manager wrote at her request, stating that he had conveyed to her the rights in it for this country. If The Pickpocket is not printed for publication in Germany-as I believe to be the case-Mrs. Doremus can protect her version legally.

Steele Mackaye made an unpremeditated bull in his speech after the first performance of Paul Kauvar. He meant to say that he hoped Anarchy would never succeed anywhere except on the stage, but instead he expressed the hope that it wouldn't succeed anywhere else.

"How about Philadelphia?" shouted Louis Aldrich from the front.

"How mysteriously," murmured the sage, "the wish is sometimes parent to the thought. Our compositor, setting type at or about Christmas Day, made the musical critic say that an arla "was sung with pie and passion."

## War on Bad Dressing-Rooms.

As a general thing, the dressing-rooms in the theatres of this city are as palaces compared to the apartments with which actors and actresses must put up while on the road. Not alone are they cosy, but they are convenient to the stage, and the comfort of the people who are to pass hours in them nightly is looked after with much concern. For the purpose of getting a good idea of the rooms from personal observation, a MIRROR reporter, during the past few days made an examination of them. He learned, in the first place, that while some people considered rooms below the stage healthy, others complained that they were conducive to malaria, and that while some people liked them up in the flies, others wanted them as near the stage as possible.

Of all the dressing-rooms seen, those of the Lyceum Theatre are without doubt the best so far as conveniences are concerned, although they are a few steps lower than the stage. The rooms are large and comfortable, and the partition that separates them for a wide passageway is a few feet below the wall, so that proper ventilation is secured, and the stories that the actors tell can float conveniently from one room to the other. There are nine dressing-rooms in this theatre, although but seven are in use. All are close to the front of the house, and the occupants could, in case of danger, escape to the street in a very short time. In each room is a sink, hot and cold water, roomy wardrobes, nice cupboards, and large plate glass mirrors. Both gas and electric light is turnished. There are fourteen dressing rooms at the Madison Square Theatre, each of which is ten

feet square. They are in a separate building, and are all well ventilated, both naturally and artificially—the latter by an air-shaft. They are on a level with the stage. From the stage the artists step into the green room, and from that apartment into their dressing-rooms. Gaslight is furnished, and there are wash basins, properly trapped with running water, in every

The dressing rooms at Harrigan's Park Theatre, of which there are fourteen, are comfortable, though not extra large, except in some Indeed, the dressing rooms at this house vary both in size and accommodation.

They are far above the stage, though the green-room is quite near the boards, and here the actors remain the greater part of the time. Almost all of the rooms have sinks. The rooms are thoroughly renovated twice a year.

The light is gas.
"We aim to make our people comfortable," "We aim to make our people comfortable, said Hart-Hanley to the reporter; "and it is to our advantage to do so. While I will not admit that our reason for having pleasant drawing-rooms is solely the getting of the best work possible out cf our people, from a commonsense point of view it is the best and only method. If actors and actresses are out of sorts it affects their performances most mate-

At the Bijou Opera House there are about fifteen dressing-rooms below the stage and four on a level with it. They are not provided with running water. They are small and badly ventilated. For the principals there are two gas jets and the rooms are carpeted, while in the other rooms there is but one to each, with mirror, etc.

Most of the dressing-rooms at the Fifth Avenue are above the stage. They have gas, long mirrors and running water, while the

principals' rooms are decidedly comfortable.
"The condition of the dressing rooms cities, not one night stands, but of 150 000 inhabitants," said Manager Price, of Richard Mansfield's Company, "in what are supposed to be first-class theatres, too, is something dis-graceful. Managers seem to care nothing for the comfort and convenience of the people who go to play with them. They have the front of their houses in splendid order, but back of the stage is simply unfit for human beings to gather in. Our company is composed of ladies and gentlemen who are accustomed, to say the least, to the ordinary comforts of life, who would not be guilty of tampering with anybody's property, and who are not unreasonable in their expectations, only wanting or-dinary cleanliness and conveniences. There are very few theatres, however, where they are very lew theatres, nowever, where they find anything but filthiness and neglect. At one theatre we played in very recently, in a city of nearly 300 000 inhabitants, the stench was simply sickening. We had to use disinfectants on the stage and one of the ladies, being placed in a dressing-room evidently not intended for one of her sort, was compelled to have a temporary dressing-room built. In another city we were shown into a theatre where there had been no hre for three days. The theatre was cold and damp. The draughts on the stage, from the crevices and holes in doors and windows. were so strong that the ladies shivered all through the performance, and Mr. Mansfield contracted a severe cold. We set our employes to repair the condition of affairs and to batten up the windows and nail curtains and padding over the windows of the dressingrooms; but the colds contracted were such that it was only by the most heroic efforts that Mr. Mansfield himself, as well as the rest,

vere able to continue playing.' Mr. Mansfield was no less vigorous than his manager in denouncing the out-of town dress-ing-rooms. "I have," said he, "a great deal to say on the subject of filthy dressing-rooms that will be of general moment to all actors and managers, and for that reason I have made up my mind to visit President A. M. Palmer, of the Actors' Fund, to see what arrangements can be made by which I can speak before that organization upon the subject.
THE MIRROR is again to the front in matters pertaining to the general good of the profession, and this crusade is one that ought to be pushed with vigor. All actors and managers should peremptorily refuse to play in a house where the dressing rooms are in such a vile condition that one would even hesitate before housing cattle in them. Just think of the many delicate young women in this profession and themany that are on the point of entering it, and then think of criminal negligence by which those frail beings are subjected to ice-cold blasts that even the most and nothing less, and the subject should be sounded to its very bottom. I tell you most emphatically that there are more sore throats made and more serious illnesses contracted in bad dressing rooms than would ever be caused by all the inconveniences and fatigues brought about by incessant travelling.

"What do you think the necessary requi-sites for a good dressing-room?" asked the

reporter.
"They are very few and very simple, and are not at all expensive. In the first place, a clean floor, a clean carpet, and a clean wall; running water, hot and cold if possible; two good lights on a line with your face, which is easily obtained by movable brackets; say two chairs, a table, not too low, and places to hang clothes; good ventilation and good heat, and the comfortable assurance that there are about. hardly a dressing-room in the country where there is neither one nor the other of these pests

DOHANY'S OPERA HOUSE, COUNCIL BLUFFS, Ia., Dec. 19, 1887.

COUNCIL BLUFFS, Is., Dec. 19, 18.

Editor New York Mirror:

DARN SIR:—In answer to the charge made by members of the Alone in London co. against my House, I will say that the signers are Liars, every one of them. I personally see that rooms are cleaned after every entertaint. There is running water in six of the rooms with sinks two Has basins with buckits for slop. All has carpets and matting and gass. I will keep the names of signers, and if they come here again and I find it out, I will ask them to take it back or go before a Justice of the Peace and prove it. Yours truly,

JOHN DOHANY.

to be found.

## A Grass Widow's Prosperity.

"There is no question about the Grass Widow's success in New England," said Frank Murray, business manager for Parsloe and Vincent, who was in town for Christmas, to a MIRROR reporter, "Our business has not been quite as large as that of Booth and Barrett, but we have done very nicely and have made an impression that ensures gratifying financial results next season. We have been in New England for nine weeks, and will

that time we will have played every city in what is known as the 'Eastern country' of over

15,000 population except Boston.
"Starting so late in the season it was found impossible to get into the new Boston theatre that Mr. Parsloe desired to present the comedy, and he proposes to stay out until he can get the piece in under favorable circumstances. But next season you will hear of the Widow making a big hit at the Hub. Mr. Parsloe has elaborated his performance of the Chinaman, and his personal success is really remarkable The company have perfected and rounded out their parts, and the comedy now goes with a dash and brilliancy that has not yet failed to achieve a most enthusiastic success.

#### Boucicault's New Irish Play.

Dion Boucicault opens his Spring season with the production of his new Irish play, in four acts, entitled Cuishla-ma chree. The action takes place on the North Coast of Ireland in 1785 during the first act, and twenty years later during the second, third and fourth. It is like The Colleen Bawn ; it is founded upon an old novel, and contains fourteen scenes and sixteen characters. Five of the scenes are complex and sensational, and have been built and painted at McVicker's Theatre, in Chicago. Two of the leading parts in the cast are still unfilled, and Mr. Boucicault is searching for competent actors to assume those characters. His own part is that of a young North country farmer, who, like Conn and Myles, furnishes the dash of light across the

pathos of the story. It will be produced on Feb. 20, at the Hollis Street Theatre, Boston. This was the play intended for production at the Star Theatre. In speaking of this matter Mr. Boucicault remarked: "There is my lease. It is a very simple contract between the lessor of the Star Theatre and myself. dated last February. It stipulates that I shall pay \$2 400 a week for rent of the theatre for ten weeks, beginning Monday, Dec. 12. Each week is payable in advance, and it restricts me to giving no more than seven per-formances per week, with a first-class company. There are no other conditions. If company. There are no other conditions. If I had taken any legal steps to enforce my rights, such proceedings must have brought me into conflict with Mr. Abbey and his part ners, and, frankly, the whole matter was not worth disputing over. It is of very little importance to me. I wish it were equally so to the members of my company." Previous to opening in Boston, Mr. Boucicault will play through New England, and after Boston he visits Washington, Albany, Buffalo, Brooklyn, and Chicago, concluding his season in May.

### Foreign Methods in Scenic Art.

There are certain methods in scenic art as followed in France, Germany and Italy which are not without interest. For instance, in arranging mise-en-scene the German idea is that the scenic artist should have control of the department of properties and the grouping of tableaux. So decidedly is this the case that when Kotska, the scenic painter of the Opera House at Vienna, came over here to produce Siegfried, it is said he returned to Vienna because of his pictures being marred by not being set according to his wishes. Beverley, the great master of English scenic art, was always insistent on congruity in scenery. He would, in the great pantomime spectacles, even go to the trouble of drawing a perspective vanishing angle on a wall and make every actor, fairy and dancer stand under it, thus determining their perspective height and upon that assigning their precise position on the stage. Something similar to this was done by Richard Marston in the caffon scene in the False Friend. The French are cautious to insure mise-en-scene. Usually the first step is the submission of the libretto, with a memorandum of the author's idea of the scenes, to the decorator. The artist makes a model on cardboard and fits the pieces, which are called "maquettes," to a model of the stage. Sometimes these are done in gonache, black or white, but more frequently in color. A meeting is then called, which one might style a rehearsal of the design. The artist, the author, the stage director and the principals of the cast are present, and the setting and entrances are deter-mined. This done the artist draws upon paper the full size and shape of the pieces in-cluding the profile for the carpenter, much as the shipbuilders "lay off" their working draw ings. When the carpenter returns it the artist draws his subject in outline. At this point it is a frequent thing to have what might be called a dress rehearsal of the design before painting. The unpainted scene is set, the interested par ties called to witness and it is finally determined on. The artist then has the pieces laid on the floor of his studio, which is always very ex-tensive, puts on felt slippers, and with a palette similar to the American one, rigged on wheels, and with long-handled brushes tech nically called balais, or brooms, proceeds with the ebauche, or lay-in. The French artists strive for breadth rather than detail. In the ebauche it is a common plan, for the sake of securing harmony, to first lay in the whole with the tint which is to be the prevailing one of the scene. In the hands of a master this is a labor-saving process. The technical terms labor-saving process. The technical terms used in French studios have their signifiused in French studios have their signifi, cance and sometimes a history. For instance, the words right and left are not used. Here we say instead "prompt side" and "O. P." (opposite prompt). The French equivalents up to the Reign of Terror used to be "coté du roi"—the King's side and "coté de la Reine." or Queen's side. In that anarchical time and since "reine" was changed to "cout" and "roi" to "iardin." The general cal time and since "reine" was changed to "cour" and "roi" to "jardin." The general "cour" and "for to "jardin." The general term for the wings is applied, in such an ex-pression as "he stood at the wings" is "cou-lisses." literally the grooves. The wing itself is called "chassis de coulisse," or "chassis" simply. A set piece is a "chassis de ferme or more commonly "ferme." What we cal packings are called "pantalons," the etymology being that of a covering. The backcloth is 'rideau du fond." Ceilings and stage cloths have the ordinary colloquial names of "plafond" and "rideau de parquet" and borders are "frizes." To set a scene is "regler la decora-

Gauze drops, or "redeaux de gaze," were

entertainments being forbidden without gauze drops in front on grounds of public morals.

Gauz: drops as used for obscuring a scene are called "nuages," or clouds. Act drops are called "rideau de marœuvre," and that abomination—the advertising curtain—is not un-known as the "rideau d'annonces." The cur-tain is strictly called the "rideau d'avant scene," tut the public familiarly say merely "rideau." Moynet in his work on the theatre points out that the ancient Romans instead of raising the curtain to disclose the scene, drooped it on the floor, and hence the phrases "tollere au'œa" and "premiere au'œa," meant the very reverse of our modern phrases Apropos of moveable painted scenery for the-atres, the first definite record of its use is that D'Avenant, under a patent from Charles II., in the luxurious reaction from Puritan severity of manners, built in 1662 a theatre in Lincolns Inn Fields, London, where he introduced as novelties scenery, wax candles, an orchestra, and what was very startling at the time, fe-male actresses. At this theatre was given one of the earliest performances of Hamlet, with Betterton in the part. The use of scenery in France is of much earlier record than this date.

## Gossip of the Town.

Charles Overton has secured a play for William Terriss, the English actor.

John A. Mackay will start upon the road in One of the Boys about Jan. 19. A burlesque of The Henrietta is in course

of preparation at Dockstader's.

George Chamberlin has resigned his position as treasurer of the Windsor Theatre. William Gavin has been engaged by Manager Duff as assistant treasurer of the Standard

The Wife will be produced at every popular

price theatre in New York next season, in-cluding Niblo's Garden. Frank Howard will sing another new waltz-

song of his own at Dockstader's next week, entitled "The Song of the Cobbler." Frank Harvey's new melodrama, The World

Against Her, will be produced by Kate Clax-ton in Albany this (Thursday) evening. James Griffiths, for years a clown with Dan Rice, died on Thursday at the City Hospital. New Brunswick, from the effects of a fall.

Robert Buchanan, the English playwright, has written a new melodrama for which an opening is now being negotiated in this coun-

Daniel Bandmann will start on a tour the 15th of next month. Louise Beaudet is in town looking for a first class company to sup-

Howard P. Taylor has just finished a fiveact melodrama, the plot of which has been taken from the French, It is entitled The Purple Note.

Fred. Anderson has been engaged by Harry Pepper, the ballad-singer, as treasurer of his Nan's Acre Lot company, which opens its season in the East on Jan. 16.

Jennie Williams does not go out with the Jollities, as has been reported. She has signed to play in Barry and Fay's new piece, in which her sister Minnie will also be seen. Horace L. Richards, owner of the Bristol Equescurriculum, died on Thursday morning last at Fort Hamilton, L. I. The remains were

taken to Poughkeepsie for interment. A movement is on foot among English pro fessional people to purchase a present for Prince and Princess of Wales on the occasion

of their Silver Wedding next March. "Prince Kobie," owned by J. Charles Davis,

manager of the People's Theatre, was awarded the first prize at the Poultry and Dog Show recently held at the Madison Square Garden. The original tour of the Great Pink Pearl

company has been extended to Pittsburg, week of Jan. 16. and the season will be resumed whenever Mr. Gillette is ready to play again.

At the conclusion of the performance at Dockstader's on Christmas night, the entire company were escorted by Lew Dockstader over to the Sturtevant House and treated to a champagne supper. Frank W. Sanger will produce a new do-mestic farce comedy, which has met with con-siderable success in England, in this country next May. The Bunch of Keys company will

appear in it, with George Laur! and Marietta Owing to the success of the Arabian Nights in Chicago last Summer, David Henderson has completed arrangements with Alfred Thomp-

son for the production of another spectacular burlesque at the Chicago Opera House next The only engagements so far made by Eugene Tompkins at the Fifth Avenue Theatre for next season, are Joseph Jefferson, two

weeks, beginning Oct. 2; Booth and Barrett,

Oct. 16, for eight weeks, and Mrs. Langtry Jan. I. for ten weeks. Imre Kiralfy's spectacle of Dolores opened Christmas night in San Francisco at the California Theatre to \$1,700. Prices were raised for the production to a \$1 50 basis, and will continue on this scale for four weeks, after

The Dark Secret will be produced by Al. Hayman's own company at regular prices. "It is not true that I have secured Mr. and Mrs. W. J. Florence to play the principal parts in A Possible Case," said Manager J. M. Hill to a MIRKOR reporter yesterday. "I do not believe those artists could be secured, as they are money making stars; though there is no doubt about the benefit they would be to Mr. Rosenfeld's comedy.'

During the coming Summer the stage of the Star Theatre will probably have a company of tragedians and comedians on it graced with tails. They are monkeys trained by a German to play regular dramas, and a theatre is said to been built for them in Vienna. Conried and Herrmann have the troupe under en gagement for this country.

Al. Hayman has arranged with Nelson Whitecroft for the production of Gwynne's
Oath, by the California Theatre stock company, in San Francisco, in April next. Mr. Whitecroft has also been informed by cable of a coming production of his play in London. He has sent the manuscript to England, where the play will be put on the road for a Spring tour about Easter by Florence Wade

While managing Frankie Kemble's Company, which was performing in Meriden, Ct., on Christmas Day, Edward Clayburgh ceived a telegram from this city to the effect that his father was dying. He immediately left for his father's residence in West Twentystay there until Jan. 16, when we open at the the subject at one time of curious municipal eighth street, where the old gentleman, profession and others. Academy of Music, Montreal, for a week. By and police regulations, some classes of ballet Emanuel Clayburgh, died at 2 o'clock on to Mr. Fiske, the editor.

Tuesday morning in the seventy first year of his age, of paralysis. The funeral will take place this (Thursday) morning, interment being in the family plot at Cypress Hills Ceme-

The Bunch of Keys played at the Brooklyn Theatre on Christmas Day to the largest busi-Theatre on Christmas Day to the largest business ever known at the house at regular prices, the receipes being \$1 917.35. The Christmas Day receipes for the Corsair, at the Bij u Opera House, were \$2 250. The mattnee was the largest in the city, and at the evening performance there were more people in the two balconies than had ever been there before. The five companies on the road which are repre-sented by Charles Frohman show, as their gross takings on Christmas Day the sum of \$7 6co. The Held by the Enemy co. in Chicago of occ. The Held by the Enemy co. In Chicago did the best, playing to \$3 6co for three performances, Sunday night, Christmas Day matinee and Christmas night at the Grand Opera House. Pete p'ayed at Harrigan's Park Theat e on Christmas Day to a little over \$2.600, and in consequence no thought is being given to anything to follow The receipts of the two performances at Dockstader's on Christmas Day beat any day ever known at that house by \$200.

#### A BOUNTEOUS FEAST.

Albany Express.

The Christmas Number of THE NEW YORK MIRROR. Harrison Grey Fiske. is the perfection of typographic skill, and the engravings it contains are marvels of art, embracing those of A. M. Palmer, Kitty Cheatham, Kitty Rhoades, Sybil Johnstone, Sydney Ames, Robert Downing, E. H. Van Veghten. In this exquisite number many of the brightest and most skilful writers among the votaries of the stage have combined with noted critics, poets and newspaper writers to fill its pages with cheerful and varied entertainment. There is spread out between the covers of this holiday issue a ounteous feast "of infinite zest, of most excell

AN UNCOMMONLY SUMPTUOUS PUBLICATION.

Buffale Courier.

The Christmas Number of THE MIRROR is an uncommonly sumptuous publication. Its rich and varied literary contents are inclosed in a handsomely colored cover containing an appropriate allegorical design on the title page and a life-like portrait of Manager Palmer

THE HANDSOMEST DRAMATIC PAPER.

Portsmouth (O.) Blade.

The holiday issue of THE NEW YORK MIRROR is the handsomest dramatic paper ever issued in this country. It contains thirty-eight pages, replete with original articles by well-known actors and actresses. A splen-did portrait of A. M. Palmer adorns the cover. THE

MIRROR is the recognized organ of the profe OF UNCOMMON INTEREST AND VALUE.

New York Star.
The Christmas Number of THE NEW YORK MIRROR is of uncommon interest and value, and makes manifest the wide and intelligent enterprise of Mr. Harrison Grev Fiske, the editor of the paper. It contains thirtyfour pages in an attractive cover, the back of which gives a portrair, in colors, of Mr. A. M. Palmer, with a record of seventeen years appearing in the plays named. The illustrations, more than thirty in number, are excellent. The chief article is by Boucicault, en-titled "Shakespeare and Co." It is a valuable bit of fiction, and worthy of any magazine. Leading actors

## VERY INTERESTING.

Burlington Daily Hawkeye.

The Christmas Number of THE NEW YORK MIRROR is devoted to chronicles, reminiscences, anecdotes and memorabilia of the stage by actors, and stage and thestrical folks generally. It is embellished by numer portraits and a very interesting and acceptable addit to Christmas literature.

THE FINEST THING IN TYPOGRAPHY. Leadville Evening Chronicle.

The Christmas Aumber of THE NEW YORK MIRROR is at hand, and is probably the finest thing in lithegraphy and typography ever issued from any newspap house in New York. The contributors to this numb include Dion Boucicault, Carl Wagenlauf, Horace Townsend, Nym Crinkle, Osmond Tearle, Scott Marble, Henry Irving, A. M. Palmer, Milton Nobles, Fanny Edgar Thomas, Elsie Leslie, Sydney Armstrong, Marie Wainwright, Fanny Davenport and other promi nent people in the dramatic world. Probably th excellent thing, from a literary standpoint, in the num-ber is "A Modern Virginius," by Horace Townsend. For cleverness in conception and skill, the story is one of the brightest hits we have ever seen, being is pathetic as well as dramatic. Mary Fiske contrib a lively story entitled "Dora Dexter's Debut."

#### A PERFECT ORM. Atlanta (Ga.) Constitution

Here's a bow and congratulations to Mr. Harrison Grey Fiske on the strength of the Christmas Number of THE NEW YORK MIRROR. It comes this year in from the pens of people whose mission it is to instruc and to please either upon the stage or in the more modest profession of journalism. The autograph signatures are, in the language of the showman, "alone we pretty pictures of pretty actresses, good portraits of reminiscences, many of which are delicious. A list of the contributors would occupy a good deal mo the contributors would occupy a good deal more space than can be spared, but among them are Nym Crinkle, Joe Howard, Jr., Ella Wheeler Wilcox, Henry Irving, Dion Rougheast, First W. 1 Dion Boucicault, Fred Warde, Marie Wainwright, Scott Marble and a host of others. It is a perfect gem.

> A VERY COMPLETE PAPER. St. Joseph (Mo.) Herald.

was received in the city yesterday and it is one of the most complete dramatic papers ever published The pictures are brought out to almost equal steel engrav-ings. Everyone interested in dramatic affairs should secure one.

GRATIFYING EVIDENCE OF PROSPERITY AND ENTERPRISE.

Springfield Republican.

The Christmas Number of THE NEW YORK MIRROR has illuminated covers, one of which is an allegorical design, representing the Drama, an imperfectly-clothed yaung woman, looking at herself in a hand-glass; and the other a fine-colored portrait of Manager Pal surrounded by the names of his stars and of his success ful plays. Leading members of "the profession" con-tribute stories and reminiscences, which are usually accompanied by portraits. THE MIRROR occupies a p nent position among dramatic newspapers, and its Christmas number is a gratifying evidence of its properity and ent:tprise.

BY ALL ODDS THE BEST.

Boston Times.
The Christmas Number of The New York Minnen should be purchased by everyone interested in the theatre. It is by all odds the best of its kind.

HIGHLY CREDITABLE. Chicago Herald.

The Christmas Number of THE NEW YORK MINNOR contains thirty-four pages, and many articles that will be read with great interest by members of the drag profession and others. This issue is highly cre

## PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Night Hawks 18 to a good house; Al Field's Minstrels 23 to a good house and splendid performance May Bloscom 25 Seeven's Fashion Theatre (Milt Stevens, proprietor): Good business all week

Grand Opera House (Fuller Trump, manager): An andrence which filled the house witnessed the presentation of lend Me Five Shillings and Turned Up 10, by Nat Godwin and his superb comedy co. In Turned Up Mr. Goodwin's admirers in this city were disappointed and think the play one beneath his abilities. Notwithstanding there were enthusiastic recalls at the end of each act. The brunt of the heavy work was admirably sustained by I. B. Mason and Maud Haslam. The Night Hawks so to a very poor house. The specialties were fair. Rhea, 29; Richard O'Gorman, 30, in Human Nature.

Black's Opera House (Sam'l Waldman, manager): W. G. Scanlan in The Irish Minstrel 19, to a packed house. The plot of the play is not new; Gorman's Spectpecular Minstrels 20 to a poor house, giving a fair show.

fair show.

URBANA.

Opera House (P. R. Bennett, Jr., manager):
Tobin and Murray's Muldoon's Picaic 19 to a medium house. The specialties of Tom Murray and wife. Steve Maley, James Cook, Carrie Trevort and Dalsy Neville were the features of the entertainment.

Chestant Street Opera House (H. Wilkiemeyer, manager): Field's Operatic Minstrels to a fair business at The best show of the kind this season.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg., managers);
Kate Castleton 13 to good house. Rhea in Fairy Fingers 17: big business. Sweatnam, Rice and Fagan's Minstrels 24; Yale Glee Club 38; Home Talent Minstrels 30.

strels 30.

AKRON.

Academy of Music (W. G. Robinson, manager):
Count and Countess Magri (Mrs. Tom Thumb) so to
amail house. Pleasing entertainment. Nat. C. Goodwin and co, prescribed Turned Up and Lend Me Five
Shillings to a very large house. At the end of the
second act in Turned Up Mr. Goodwin was called before the curtain three times. Once the entire co,
crossed the stage in front of the curtain.

BELLAIRE.

crossed the stage in front of the curtain.

BELLAIRE.

Elysian Theatre (E. W. Scott. manager): Florence
Bindley played to a large and appreciable audience
oi. Two large houses are assured (as enough ticked
have already been sold) Lizzie Evans, who plays Fogg's
Ferry at the matinee and Our Angel at night 14.

Opera House (Forney and Scobey, managers): Little
Major to fair busines 15-17; Moore and Vivian so to
good business.

good business.

TIFFIN.
Shawhan's Opera House (E. B. Hubbard, manager):
W. Scansian played Shane-na-Lawn so to large and
a preciative audience; Maggie Mitchell in Maggie the
Midget s0; Our Jonathan, Jan. s; Skipped by the
Light of the Moon 1s; Frank Mayo in Nordeck 16.

Light of the Moon 18; Frank Bayo in Noruca; io.

NORWALK.

Gardiner's Music Hall (S. S. Levey, manager): W. J.

Scanlan in The Irish Minstrel to standing room only
se, as he is a great favorite here. E. R. Webster and
Sidney Ellis are old Norwalk boys and right royally

PINDLAY.

Davis' Opera House (George E. Rogers, manager):
Sellie Free and Frank E. Duman closed a fairly successful engagement of three nights on 17; Rhea to a rood house 19; Night Hawks so to light house; Mulcion's Picnic to-night s4. Coming: Aladdin 28.

One's richic to-hight \$4. Coming: Aladdin \$8.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers):
irs. Tom Thumb 19 to very poor business: Nat C.
oodwin so to largest house of the season; standing
om only; co. and performance first-class. Coming:
oyer's Madison Square co. \$6-57; Romany Rye 59;
oore and Vivian 31.

Moore and Vivan 31.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager):
Maude Banks to a very slim house so. Although Miss
Banks looks a were girl in face and figure, her acting
was so carnest and full of pathos that it pleased her
andience in the start and she was twice called before
the curtain; C. E. Verner as Shamus O'Brien played to
fair houses the last three nights.

People's Theatre: The Wilbur Opera co. to standing
room only every night and daily matinee the past
week.

rgant diamond tran, with some token. See in scheme to the co. with some token. See in scheme token with the colored many elegant presents.

UPPER SANDUSKY.

Opera House (John Lime, manager): Flemming's around the World in Eighty Days to fair business at year prices 17. Decidedly the poorest show of the season; Joseph Adeiman May Blossom to fair business; a strong company and general satisfaction sr; J. H. Sullivan's Broncha John Combination in '47, or the Miner's Daughter 23; The Slave's Devotion (Geo. Brunette's) to fair business 24; Muldoon's Pucic, 27; Two Old Cronies, 29; Romany Rye, 31; Hilarity Comedy co., I as. 5; Mattie Vickers, 29; J. \*\*, Warde, 20; Michael Strogoff, 24; Our Jonathan, 16.

MOUNT VERNON.

MOUNT VERNON.

MOUNT VERNON.

Woodward Opera House (I. G. Hunt, manager): Willou's All-Ster Ministrate gave a very fair performance

9. large audience. The singing of the Messenger
unriette, Falke and Simons' Musical act and Gleaon's Dog Show received merited appliance.

## OPEGON

OREGON.

PORTLAND.

New Pask Theatre (J. C. Howe, leasee and manager): The Pyke Opera co. in The Bat, playing to good business, though this is the third week the co. has been playing here the house is still crowded nightly. Next week the co. will play A Night in Venice. The costuming and stage setting will be a feature. Genevieve Raynolds, late of the Pyke Opera co., has left for her home in New York for a six months' rest, advised by her physician, who stated that unless she took absolute rest she would entirely loss her voice. Miss Reynolds was well liked. Jensie Winston will open an engagement at her old home in Baltimore in April, '88.

## PENNSYLVANIA.

OBL CITY.

Opera House (Kane and Rogers, managers): Jim the Penman, as presented here to large house, was by dar the finest performance here his season. The piece was sicely staged, and each performer seemed equal to the part assumed. Oliver Byron played to fair house. For all the opportunity the play of The Inside Track affords, the star and support were equal to it. Greenwood Opera co. appeared sy.

Item: The term for which Messra. Kane and Rogers had leased the North Side Opera House expired 17. The new lease was given to the highest bidders, who proved to be Messra. Hempstead and Honeywell. It is rumored that the South Side House will be opened again by Kane and Rogers. The house is a good one, situated on the ground floor and comfortably seated—the capacity being about 1,000.

WILLIAMSPORT.

will in a coming seated—the capacity being about 1,000.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor):
Annie Pizley in Deacon's Danghter 22, to a large and highly-elated audience. Miss Pizley in her songs won the admiration of all, and received encore after encore.
Co. good throughout. Uncle Tem 24; Joseph K. Emmet 26; Si Perkins 26; Princeton College Glee Club 29; Baker and Moulton's Opera co. Jan. 2.

HARRISBURG.

Opera House (Markley and Till, managers): The Baldwip Dramatic co. played the week of 10 to average fair business. The list of plays included The Galley Slavé. Eameralda, Van, etc. The stars, Pearl Melville and W. S. Baldwin, met a good reception on the first night, but the audience of that night was not present afterward.

Music Hall (E. L. Newhart, manager): Gilmore's Devil's Anction drew fair business 19. The co. is not near as good as the one that presented the play last season, and the audience was disappointed. The stage-settings, however, is very fine. J. K. Emmet in Fritz 21, was greeted by a full house and captivated the audience as the light-hearted, merry German. The supporting co. is fair. Wilson and Rankin's Minstrels 29; Gus Williams in Keppler's Fortunes 31.

Grand Opera House (George M. Miller, manager);
Dan'l A. Kelly in A Victim or Crime; or, Dan's Boy,
19, to large house. The performance was well received,
Hettle Bernard Chase, in Rags the Wildeat, gave three
performances 19-1 to good audiences.
Academy of Music (John D. Mishler, manager);
Hanlon's Fantasma, 19-11, to the largest three-night
business ever done here. Receipts, \$1,800. Laura Burt
made a beautiful Fantasma, and her specialties were a
feature of the performance. J. K. Emmet 19; large
audience. Ringgold Band concert 19; Gus Williams 30.
NORRISTOWN.

Music Hall (Wallace Boyer, manager): J. K. Emmet played to a large and refined audience at advanced prices so. Mr. Emmet gave good satisfaction. He received quite a storm of applause during the evening. Christmas week, Kittle Rhoades in repertoire. Miss Rheades is a favorite at Norristown, and the advance is Good show; best contortionist ever here; Katie Potnam

very large, especially for the matinees. This is he third appearance at Norristown.

Opera House (J. Percy Barnitz, manager). Dan'l A. Kelly, supported by a good co., in The Shadow Detective 22; poor business but excellent satisfaction. Rags, 29

VORK.

Opera House (B. C. Pents, manager): The "New"
World 20; poor house. Scenery good, but the co.—
good heavens! Dan A. Kelly in Shadow Detective 23;
poor house: excellent entertainment.
Park Theatre (S. C. Miller, manager): Mendelssohn
Quintette Club 20; good house.
Item: Charles L. Sage. of Hartford, Ct., has leased
Park. Sam C. Miller will remain.—Aunounced; James
Connor Roach, Dan Darcy, Murray and Murphy,
Zitka, Starr Opera co., Louise Arnot, Sweatnam, Rice
and Fagan's Minstrels.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Grsenwood Opera co. in Faust drew lightly 22. John Taylor, acting manager, is deserving of much praise for the manner in which he has lately reorganized this co. He now has the material for an excellent co. Miss Greenwood was in poor voice, leaving her bed to go before the footlights, having been suffering for several days from a very severe cold and nervous attack. Some o' her finest music and solos were thus obliged to be cut. Signor Tagliapietra sang and acted finely, and the Mephistopheles, by Mr. Maina, was a very clever representation of Gounod's Angel of the Hottomless Pit. Miss Norman, the well-known contralto, joined the co. at Canton, O., s6.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers):
Rinehart bisters week of 19 to large houses. They gave very delightful performances of Red Riding-Hood and Cinderella. Florence Bindley 36-8; Grau Opera co. 39-31; Murray and Murphy Jan. 2; Si Perkins 4.

Old City.

Opera House (Hempstend and Honeywell, managers);
Marie Greenwood English Opera co. presented Faust
sy to small house. Verner's Shamus O'Brien Jan. 5;
Fred Bryton 7.

NORTH EAST.
Short's Opera House (T. W. McCreary, manager).
Dr. Lloyd's Comedy co, occupied the Opera House 1294; good houses. Hicks-Sawyer Minstrels Jan 9.

ALTOONA.

Opera House (Marriott and Krider, managers): The Fifth Avenue Opera co. 10-26, gave a poor show to only fair houses.

Items: Batzell and Rouss, who own large drygoods houses in New York and Altoona, have leased the old Opera House here. As soon as the weat'er permits they will remodel the same, making it a first-class theatre.

SHAMOKIN.

G. A. R. Opera House (John F. Ostler, manager)
Frank Jones as Si Perkins was here as for the benefit of
a local military organization, and cleared them a saug
little sum. Dan Darcy 26; Gus Williams 28; Rinehard
Sisters Opera co. Jan. 2-7.

SHERS Opera co. Jan. 2-7.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Bella Moore in The Mountain Pink pleased a fair-sized house 24. Schuylkill County Teachers' Institute occupied theatre 19-23. The Webster Prize Singers 31.

Opera House (J. Robbios, manager): The Bohemian Glass-blowers, with Miss Uno. the snake-charmer, and Miss Addie, the mind-reader, have been doing an enormous business 12-24.

LANCASTER

mons business 19-84.

LANCASTER.
Fulton Opera House (B. Yecker, proprietor): Prof.
Morris' Equine and Canine Paradox drew good houses
84-5. Watte's Comedy co. 56-31.

PITTSTON.
Music Hall (W. D. Evans, manager): Frank
Jones in Si Perkins sô; two performances to big houses
The threshing-machine improves with age. J. K. Emmet 56; Dan Darcy 39; Abbey's Uncle Tom Jan. s.

#### RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager):
A Dark Secret drew large houses here the past week, something very unusual for the week before Christmas. It was mounted finely. The lake scene of course is the one great act of the play, and when one thinks of sitting in a theatre and witnessing a boat race with pleasure boats on real water, it would seem as if nothing was impossible. Miss Stanbope as May Joyce was excellent while Miss Neison and Miss Du Sauld gave us some fine acting which won for them merited approbation. Of the gentlemen nothing but praise can be asid, although I think the character of Stephen by Hudson Liston might be toned down a little. This plece has made the greatest hit of the season thus far. This week Rosina Voices and co. Week of January a, Frank Daniels in Little Puck.

Grand Opera House (W. H. Low, proprietor); January a, 3, and 4, The World. House closed during the past week. This week Jim the Penman, and from Indications it will draw large andiences as the advance sale is well up in the hundreds at this writing.

## SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager);
harlotte Thompson presented her new play, Drifting
leuds, 19 to a thoroughly appreciative audience. Miss
hompson closed her engagement so, giving her wellnown creation Jane Eyre. Dave Davidson, William
erance and Hubert Sackett [furnished an excellent
topport. Manager Rodgers is temporarily playing B,
tnarey's roles.

#### TENNESSEE. NASHVILLE.

The past has been an uneventful week in the trical circles. The Vendome has been closed except on Wednesday alght, when the amateurs succeeded admirably with their second concert and tableaux for the benefit of the Confederate movement. At the Masonic, Helen Vaughn, supported by a weak and decidedly second rate co., appeared to light houses, Monte Cristo, East Lynne, Woman's Devotion and The Danites. Miss Vaughn does not impress me as an actress of any force, though at times she is tolerably clever. Mr. Lawrence is the only actor in her support worth mentioning.

Items:—The current week promises to be lively. All the theatres will be in full blast. John F. Ward at the Vendome in The Doctor s6-36, and Evangeline s0-31, bonny Kate Castleton January s-4. At the Masonic, Ben. Maginley, the old favorice, 36-36, while the Silbons Burlesque co. will hold the fort at the Grand s6-31, presenting The Yellow Dwarf. A big Christmas matinee Monday is announced for all the houses.

matinee Monday is announced for all the houses.

MEMPHIS,

New Memphis Theatre (Frank Gray, manager):
Emma Abbott opened 19 in Ruy Blas to a crowded house. As this opera had never been given here before there was quite an interest taken in it. Tuesday night Lucretia Borgia: Wednesday, Carnival of Venice; Thursday, Il Trovatore-land Friday night another new piece here, The Good Devil. The week closes with the Mikado.

Mikado.

Items:—On Monday night the audience was treated to a little surorise not "billed." Smoke was seen coming from the stage. But for a few cool heads a stampede would have prevailed. It was soon made known there was no danger, as the smoke came from the furnace. Kate Castleton so-ur.

the furnace. Kate Castleton sci-qu.

CHATTANOOGA,

New Opera House (Paul R. Albert, manager):
The J. F. Ward Comedy co. presented The Doctor and The Pickpocketon s1-ss to large audiences. The co. is only fair. The Pickpocket made its first appearance in this country here. The play in its present shape is crude and heavy. With judicious pruning and some needed additions it probably might take. Booked: Helen Blythe s6-sy, Held by the Enemy s8-so, MacCollin Opera co. s6 31.

Items.—Both performances given by the Ward Comedy co. were for the benefit of the police relief fund, the latter receiving s8 per cent. of the receipts. Manager Albert generously offered a handsome gold medal to the policeman sellings the largest number of tickets. Our people are eagerly looking forward to next month's entertainments, which embrace the appearance of Booth and Barrett, Robert Downing, Fred Ward, Rhea.

SAN ANTON; O.

Grand Opera House (Ernest Rische, manager): This has been a gala week in San Antonio, good cos, following close upon each other, and all doing a good business. Sol Smith Russell, supported by a good co., played 15, Bewitched, and as usual bewitched his audienne; Haverly's Ministrels gave an excellent performance to a fair business 16-17, co. good; Effic Ellsler made her second appearance in this citry 9, in Woman Against Woman. She well sustained the good opinion already formed; Miss Ellsler played Camille 30 to well-pleased house.

Tem: 1 year a selection of the second appearance in the citry of the second appearance in the citry of the second appearance of the second appearance in the citry of the second appearance of the second appearance in the second appearance of t

pleased house.

Item: I got a telegram from Dallas to the effect that the Clio co, had disbanded there, canceling dates here and elsewhere. It is given out as the reason for this unlooked for break-up thut all their paper had been destroyed in the Chicago fire.

in Erma the Elf 15. to good house; Harry Warren as Bosanks and Burt G. Clark as Raikes are good. Harry Warren was recalled five times in his topical song, "Never Again." Salisbury's Troubadours Jan. 7.

HONEY GROVE.

Grand Opera House (J. W. Neville, manager): Jennie Holman co, played here this week. Crowded house every night; Miss Holman as Quena is superb. She is supported by a splandid company; Gilbert Huntley co., Jan. 52.

BRENHA. ...

Grand Opera House (A. Simon, manager): Efficients, fig. in Woman Against Woman, to a very large house, gave good satisfaction and was frequently called before the curtain.

TEXARKANA.

Ghio's Opera House (J. E. Reilley, lessee and manager): Louis James and Marie Wainwright in Virginius, 16, to large business. Bad weather prevented a crowded house. Miss Wainwright is well known here and admired by every one in her private as well as stage life.

WACO.

Garland Oper House (J. P. Garland, manager):
Sol Smith Russell 17, in his new play, Bewitched, to a
very good audience in point of size. Sol Smith Russell
is the same everywhere. His personality is all there is
in anything he presents. Mr. Russell is the whole
show, and the balance of the troupe are only needed to
fill in. Erminic was given by the Carleton Opera co.
21. The opera was butchered. W. T. Carleton, advertised to appear as Ravennes, did not appear at all,
and his place was poorly supplied by a substitute.

FORT WORTH.

Opera House (George H. Dashwood, manager): Sol
Smith Russell to a \$100 house 10, in his new play Bewitched. Haverly's Minstrels so to a top-heavy house.
The most delightful treat of the season was the appearance so of the Carleton Opera co. in Erminie. The
people showed their appreciation of the visit by turning out on masse.

HOUSTON

people showed their appreciation of the visit by turning out en masse.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Baird's Minstrels good performance to fair business 16. Redmund-Barry co. s.; poor business.

Tremont Opera House (Greenwall and Son, managers): The Carleton Opera co. continued 13-17 in Merry War and Erminie; closed with a second performance of Nanon. While the financial results of the engagement were not wholly unsatisfactory, the praiseworthy season of opera merited a far more liberal support than was bestowed by this public. Redmund and Barry 19-20 in Rene failed either to draw well or give satisfaction. Probably the most enjoyable performance of the season thus far was that of Woman Against Woman in which Efine Elisler opened st. Attendance unfortunately was poor.

Items: Fanny Rice established herself a warm favorite, her Nanon in particular estitling her to special praise.—Nor can Lally Post count her newly made friends on her fingers' ends.—The Effie Elisler co. arrived 8.45 P. M. 22 and the curtain was not rung up till after nine.

AUSTIN.

AUSTIN.

Millett's Opera House (C. F. Millett, proprietor):
Baird's Minstrels 14, good show, poor house; Haverly's,
s, better show, better business. Sol Smith Russell 16.
Bewitched, a large and enthusiastic audience. Effic
Ellsler 16, Camille matinee,good house: Woman Against
Woman at night to poor house owing to an overcrowded week. Carleton Opera co. 19-20, and matinee
in Nanon. Merry War, and Erminie advanced prices.
Business fair; good satisfaction. Margaret Mather 3t.
Items: While the dressing-room fever is at its height
it is indeed a pleasure to hear the many favorable comments made by the profession regarding Capt. Millett's
house. "The cleanest and neatest in the South," is
the general verdict.

MARSHALL.

Marshall Opera House (Johnson Brothers, managers):

\*atie Putnam in Erma the Elf, 16, to fair audience;
Louis James and Marie Wainwright in Virginius 18,
and in Hamlet 19, to about \$3.50 audience both nights;
too much can not be said in praise of both of them.
McIntyre and Heath's Minstrels 22 to a very large audience; good show.

#### UTAH.

SALT LAKE CITY.

There has been no dramatic event during the past week, the theatre having been given over to balls, fairs, etc. We are to have Gustavus Levick and Celia Alsberg two nights in Hoodman Blind 20-21.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Patt Roas s6-8, Sheffer and Blakely Novelty co. 29-31.

Academy of Music (J. K. Strasburger, lessee): Weston Brothers s6-8, Phosa McAllister 29-31.

Opera House (James Logan, lessee): Moran and Thomas Minstrels week of 26.

Item: The Mikado was presented 17 to a packed house by local talent for the benefit of the R. L. I. Blues, one of the crack military cos. of Richmond.

DANVILLE.

Grand Opera House (A. W. Hemley, manager): Patti Rosa appeared here s2 to a large and enthusiastic audience. She was called before the curtain at the end of every act, and seemed to take better than any actress that has been here this season.

Items. J. W. Randolph, manager for Weston Brothers, sends regards to The Mirror.

## WEST VIRGINIA

PARKERSURG.

Academy of Music (M. C. Van Winkle, manager):
Florence J. Pindley 16-17; matince and evening in Excitement, Heroine in Rags and Dot, to small house.
Miss Bindley and her co. is one of the best that we have
seen for some time. Miss Bindley, in the title roles, is
at home with her parts. She does solendid work. Otis
Turner is great in all his roles. The whole co. is
strong. Lizzie Evans 23.

strong. Lizzie Evans 23.

WHEELING.

Opera House (F. Riester, manager): Jim the Penman so-1 filled the house and gave entire satisfaction. Fantasma 2-3, Sygorth 6-7.

Grand Opera House (O. C. Genther, manager): J. I. Dowling and Sadie Hasson in Nobody's Claim 19-21. Business good; co. satisfactory. Florence Bindley 22-4, presenting Excitement and Heroine in Rags. Business fair. Leonzo Brothers 2, week.

## WISCONSIN.

MILWAUKEE.

New Academy (Jacob Litt, manager): Dan'l Sully gave two performances Sunday 18 presenting The Corner Grocery and Daddy Nolan to fair house. Mr. Sully's acting in both pieces is of a high standard. His support is good. Master Malvey is getting too large for the part in the Grocery. Hermann the magician opened 21 for four nights and did fairly well. The Still Alarm the Christmas attraction at the Academy. Grand Opera House (E. G. Rodolf, manager): The Dalys in Upside Down opened 28 for four nights, but were compelled to close Tuesday on account of the illness of Daniel Daly. The piece is not as good as their Vacation, being dependent entirely upon the individual business of each member of the co. for its success Mr. Daly's misfortune sally crippled the production. Ivy Leaf 25, National Opera co. 26-7.

Palace: Closed all week. It opened 25 with T. H. Winnett in Passion's Slave.

People's (J. S. Raynor, manager): A variety co. headed by Andy McKee have been doing a fair business.

Museum: Andy Morris' Humpty Dumpty and the

Museum: Andy Morris' Humpty Dumpty and the Museum: Andy Morris' Humpty Dumpty and the usual number of freaks have attracted good crowds. Items: Dan Daly of the Upside Down co., who has been suffering from a fracture of one of his same, was compelled to have an operation performed on the injured member while here, and as he had no understudy the co. were forced to cancel the last two nights of their engagement.—William Daly's absence from the Daly co. is very noticeable.—A disastrous fire was averted at the Academy on the night of 12 by the prompt action of the janitor.—The performance was just over and the audience dismissed when he discovered flames issuing from one of the wings, but by a timely use of the apparatus kept on the stage for fire it was extinguished. not, however, until several valuable drops and set pieces had been damaged.

BELOIT.

BELOIT.
Goodwin's Opera House (Howard and Wilson managers): Burr Oaks to fair house 17. Josie Devoy Comedy co. in Fun in a Boarding School to a good house 23. Very good co. and orchestra.

## CANADA.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager):
Rudolph Aronson's Erminie co. gave seven performances to full houses at each representation and delighted its audiences. Ada Cora Reed and Fred. Solomen carried off the honors and were recalled and encored time and time again and they d:served it. The former has a beautiful and clear soprano voice and "Little Solomon" has few equals in his line. Joseph Murphy pays us his annual visit this week. Murphy is a sure card in Toronto and draws big money.

Toronto Opera House (Shaw and Jacobs, managers): On the Rio Grande done fairly well but not what was expected. Considerable pruning here and there in the "personell" of the co. would improve the play. Karl the Peddler this week.

Item: The Grand Opera House box-office was burglarised on the 16 after the house was closed for the night. Only \$30 was found by the "Knights of the

Jimmy," Manager Sheppard having placed the "bulk" in safer quarters before locking up for the night.

HALIFAX.

Lyceum Theatre: The Webber Comedy co, of Boston opened this theatre so and remained all the week giving a season of light comedy.

St. Catharines Theatre (H. G. Hunt, manager):
Wilson and Rankin's Minstrels 19; good business. A
capital performance. Kimball's Mam'zelle co. si delighted audience.

Grand Opera House (John H. Davidson, manager): The Jennie Kimball Mam'zelle co. played 10-21 to very poor business. Co. good and deserved much better pa-tronage. The largest house of the season greeted the Young Liberal Minstrels (local) 25.

tronage. The largest house of the season greeted the Young Liberal Minstrels (local) ss.

HAMILTON.

Grand Opera House (T. Riche, manager): Iennie Kimball's Mam'selle did not do anything like the business the merit of the co. deserved sy-4, the rush of the holiday season probably being the cause. Kate Foley made an instantaneous hit and evoked rounds of applause for her clever work, while Messrs. Harry C. Clark and John Marth contributed largely to the success of the play.

MONTREAL

Academy of Music (Heary Thomas, manager): Week of 19 C. O. D. to light house. This piece may be described as a collection of songs most of them pretty strung together by a few speches and a good deal of horse-play making a rather tedious whole. The actors', however, make the best of a bad bargain, some of the singing being really good. Dairy Stanwood's song and dance, "Fretty Little Quakers," is first class and worthy of better surroundings. Golden Giant 26 31; National Opera co. Jan. 5-7.

Theatre Royal (Sparrow and Jacobs, managers):

of better surroundings. Golden Giant 26-31; National Opera co. Jan. 5-7.
Theatre Royal (Sparrow and Jacobs, managers). A co. which andertakes the performance of one of Daly's comedies attempts no mean task and Bartram and Burbidge's co. in A Night Off gave full satisfaction. Ethel Barrington, as Niebe, was most thoroughly charming and natural.

Opera House (H. Tammadge, manager): Ermini was presented 17 to a large, fashionable and well pleasecandince. The recalls were numerous and well deserved.

#### DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday. DRAMATIC COMPANIES.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.):
Providence 56-31, Brooklyn Jan. 9-7, N.Y. City 9-18.
Brooklyn 16-31.

A. M. PALMER'S JIM THE PENMAN (Eastern co.):
Harlem, N. Y., 26-31, Easton, Pa., Jan. 9, Pottsville
3, Harrisburg 4, Columbia 5, Lancaster 6, Reading 7,
Wilmington, Del., 9, Annapolis, Md., 10, Alexandria,
Va., 11, Stauston 12, Lyuchburg 13, Danville 14,
Hampton 16, Richmood 17-18, Norfolk 10-31.
ALONE 19 LONDOW CO.: St. Louis 10-31, Cincinnati
Jan. 8-7, Springfield, O., 9, Zanesville 10, Wheeling,
W. Va., 11-18, Youngstown, O., 13, Erie, Pa., 14,
A NIGHT OFF CO.: Hamilton, Ont., 9-31. Grand
Rapids, Mich., Jan. 3-4, Kalameso 5, Milwaukee 6-8.
ARTHUR REHAM'S Ci.; Washington 36-31, Brooklyu,
E. D., Jan. 8-7, Baltimore 0-14, Jersey City 16-81.
Atkinson-Cook Co.: Springfield, Mass., 86-31, S. Norwalk Jan. 8-7.

AIDEM BENEDICT; Somerset 20, Lexington 30, Georgetown 31.

ADA GRAY: Philadelphia 26 31.

RARRY AND FAY: Pittsfield, Mass., 20, Troy 30 31. Albanv, Jan. 2-3. Cohoes 4, Syracose 5, Rochester 6-7.

BOOTH-BARRETT CO.; N. Y. City 26-lan. 7, Baltimore 0-14, Richmond. Va., 16, Charleston, S. C., 17, Savannah, Ga., 18, Macon 19, Atlants 20-1, Nashville, Tenn., 23-5, Memphis 26 8, Chattanooga 30-1, Birmingham. Als., Feb. 1-2, Monigomery 3, Mobile 4, New Orleans 6.

BENJ. MAGINLEY: Nashville, Tenn., 26-28, Columbia. S. C., 29, Montgomery, Ala., 30-31, New Orleans Ian. 2-14.

BULCH OF KEYS: Brooklyn 26-31.

BELLA MOORE: Brooklyn 26-31.

BELLA MOORE: Paterson, N. J., Jan. 2-7, Hartford, Ct., 2-10.

Ct., 9-10.

BRACON LIGHTS: Montreal s6-31, Buffalo Jan. s-7.

BRULAN: Norwich sq. Utica 30-1, Troy Jan. s-4,

Albany 5-7.

Bov Trams Co.: Cairo sq. Union City, Tenn... 30, Trenton 31, Hamboldt Jan. s., Aberdeen, Miss... 3, West

Point 4, Columbus 6-7, New Orleans 9-14.

BEULAH: Notwich 29, Utica 30-1, Troy Jan. 3-4, Albany 5-7.

BOY TRAMP CO.: Cairo 29, Union City, Tenn., 30, Trenton 31, Hamboldt Jan. 2, Aberdeen, Miss., 3, West Point 4, Columbus 6-7, New Orleans 9-14.

C. Erin Verner. Chicago 6-31, Erie, Pa., Jan. 2, Olean, N. Y., 3, Bradford, Pa., 4, Oil City 3, Meadville 6, Vonneatown 7,

C. T. Ellis: Bloomington, Ill., Jan. 2, Decatur 3, Daswille 4, Champaign 3, Chicago 9-21.

CLARA MORAIS: Boston Jan. 9-14, Chicago 16-21.

CHARLOTTE THOMPSON: Gadsden 29, Birmingham 29, 11, New Orleans Jan. 2-7.

C. A. GARDMER: Toronto 36-31, Hamilton, On' 6, Jan. 2, St. Catharines 31, London 4-6, Detroit 9-16.

CONRAD THE CORSAIR: N. Y. C'ty Oct. 17-indef. run. Cora Van Tasses: Wellington, Kan. 29, Caldwell 20, Kingman 31, Wichita Jan. 2.

Clio: Temple 28, Waco 29, Dallas 30-1, Fort Worth Jan. 2, Sherman 3, Paris 4, Texarkana 5, Hot Springs, Ark. 6-7.

Cay-1x, Brooklyn Jan. 2-3.

C. O. D.: Bridgeport, Ct., 29-31.

C. A. LODRE: Fostoria, O., 31. Norwalk 2, Galion 3, Ark. 6-7.

Bucy-rus 4, Upper Sandusky 3, Lima 6, Van Wert 7, Huntington, Ind., 0, Peru 10, Lafayette 11, Frankfort 22, Crawfoodsville 13, Greencastle 14, 19-20.

Danman Thompson: Boaton Dec., 26-Jan. 7, Philadelphia 9-21, Washington, D. C., 23-28, Elmira, N. Y., 20, 21, Binghamton Feb. 1-4.

Davil: Sully's Co.: Duluth 36-59, Stillwater 30, Kanasa City Jan. 2-7, Omsha, Neb. 9-10, Lincoln 11-12, Davil: Auction: Philadelphia 26-31.

DAN'L Sully's Co.: Duluth 36-59, Stillwater 30, Kanasa City Jan. 2-7, Omsha, Neb. 9-10, Lincoln 11-12, Davil: Auction: Philadelphia 26-31.

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Dan'L Sully's Co.: Duluth 36-59, Stillwater 30, Kanasa City Jan. 2-7, Omsha, Neb. 9-10, Lincoln 11-12, Davil: Auction 10, 11-12, Davil: Brooklyn Bridge 10, 11-12, Davil: Bridge 10, 11-12, Davil: Bridge 10, 11-12, Davil: Bridge

PRAINE MAYO: Springfield 38-9, Decatur 30, Lanville 31, Terre Haute, Ind., Jan. 2-3, Crawfordsville 4, Indianapol 8-7, Indianapol 8-7, Pranke Frayers: Milwaukee 29 Jan. 2-8, Pranke Frayers: Milwaukee 29 Jan. 2-1, Reading Jan. 2-3, Allehtown 4, Mahanoy City 5, Pittston 6, Archbold 7, Paterson, N. J., 0-14, Hoboken 16-21, Easton 29, Pottsville 24-25, Middleton 26, York 27, Potsdam 38, Philadelphia 30 Feb. 4.
Frank Jones, Si Perkins Co.: Lock Haven 20, Clearfield 30, Phillipsburg 21, Houtzdale Jan. 2, Altoona 3, Johnstown 4, Braddock 5, Connellsville 6, Uniontown 7
F. C. Bangs: New Orleans 26 Jan. 7, Galveston, Tex., 9-12, Houston 13-14.
FELIX VINCENT: Rapids, 26 31, Huron Jan. 2-8.
FISHER-HASSON CO.: New Orleans 16-31, Pensacola, Fla., Jan. 9, Greenville, Ala., 3, Montgomery 4-5, Birmingham 6-7, Louisville 11-21.
FRANCES BISHOP: Ballston 29, Saratoga 30, Schenectady 31.
GRISMER-DAVIES CO.: New Orleans 19-31, Shreve-

FRANCES BISHOF: DAILSON BY, SALENGE 30, SCHEME-tady 31.
GRISMER-DAVIES CO.: New Orleans 19-31, Shreve-port, La., Jan. 2. Marshall, Tex., 3. Hot Springs, Ark., 4-5, Little Rock 6-7, St. Louis 9-15.
GEORGIE HAMLIN: Huron, Dak., 26-31, Kedfield Jan. 2, Aberdeen 9.
GRAV-STEPHENS CO.: Albany 26-31. Syracuse Jan.

2-7. Gus Williams: Harrisburg 20, Reading 30, Allentown 31, N. Y. City Jan. 2-7, Boston 9-14, Brooklyn 16-21.

GRORGE S. KNIGHT: Jersey City 26-31, Harlem Jan. 2-7, New York 0-14 New York 9-14
GOTTMOLO'S U. T. Co.: Monmouth, Ill., 4, Des Moines, Ia., 5-7. Couecil Bluffs 9. Omaha, Neb., 10-19.
GOLDM GIANT Co.: Montreal 26-31, Toronto Jan, 2-7, Chicago 9-14.

Chicago 9-14.: Huntsville, Ala., 38-9, Decatur 30. HERRY INSTRUCT Chicago 36-Jan. 21, Boston 23. HOODMAN BLIND CO.: Chicago 36-31, Indianapolis Jan

HENRY INVINC: Chicago s6-Jan. s1, Bonton s3.

Hoddman Blind Co.: Chicago s6-31, Indianapolis Jan.

3-7.

Hold in the Ground Co.: Cleveland s6-31.

Held by the Enrmy (Southers): Chattanooga, 28-9,

Knoxville 30-1, Atlanta, Ga., Jan. 3-3, Americus

4. Columbus 4. Macon 6-7, Jacksonville, Fla., 9-10,

Savannah, Ga., 11-12, Charleston, S. C., 13-14.

Henry E. Hearts of Oak: St. Louis Jan. 3-7,

Held by the Enrmy (Northers): Chicago s6-31.

Henry E. Dixey: Salt Lake, U., 30-1, Denver Jan. 3-7,

Held by the Enrmy (Northers): Chicago s6-31.

Henry E. Dixey: Salt Lake, U., 30-1, Denver Jan. 3-7,

Kansas City 9-14. Omaha 16-17, Minneapolis 18-21,

St. Paul 3-8, Milwaukee 30- Feb. 4.

Heiler Adrell: Lowell, Mass., Jan. 3-7, Lewiston,

Me., 9-14.

Henry E. Comedy Co.: Kokomo, Ind., 36-31, Mansfield,

O., Jan. 3-7.

Hettis Genedy Co.: Kokomo, Ind., 36-31, Mansfield,

O., Jan. 3-7.

Hettis Bermany Chase: Lyachburg, Va., 39-10,

Danville 31, Norfolk Jan. 3-3, Richmond 4-7.

Ida Van Courtland: St. Catheriess 56-31, Lockport,

N. Y., Jan. 3-7, Port Huros, Mich., 9-14.

Iyu Leaf Co.: Chicago 36-31, Elkhart. Ind., Jan. 3,

Logansport 4, Lafayette 5, Danville 6, Terre Haute 7,

St. Louis 9-14.

J. K. Emmer: Elmira, N. Y., 38, Binghamton 29-30,

Middleton 11, Brooklyn Jan. 3-7,

John F. Ward: Philadelphia, Dec. 96, indef. sea
30.

JOSEPH MURPHY: Toronto 26-31, Buffalo Jan. 2 7.

SON.

96-31.

JAMES O'NEILL: San Francisco 96-Jan. 14.

JEFFREYS Lawis: Syracuse 90-31. Boston Jan. 9-14

J. B. POLK: Kansas City 96-31, Quincy, Ill., Jan. 2

John Dillon: Rock Island, Ill., 8, Moline 3.

JOHN DILLON: ROCK ISIAND, III., 5, Moline 5.

KATIE PUTNAM: Birminsham, Ala., 28-9, Atlanta, Ga.,
30-1, Charleston. S. C., 2-3, Savannah, Ga., 4-5,
Brunswick 6-9, Thownsville 9, Albany 10, Columbus
11-13, Macon 13.

KATE CASTLETON: Nashville Jan. 2-4, Birmingham,
Ala., 5, Chattanooga 6-9, Cincinnati 9-14, Kansas
City 16-21.

KITTIE RUGADES: Norristown 26-21, Norwalk Co. City 16-31.

KITTIE RHOADES: Norristown 26-31, Norwalk, Ct.

Jan. 2-7, Danbury 0-14.

KATIE HAAT: Brooklyn, E. D., 26-31.

KEEP IT DARK: Milford 20, Mariboro 31, Worces-KREF IT DARK: Milford so, Mariboro 31, Worcester Jan. 5-3.

LIZIE EVANS: Rochester 29, Warrer, O., 30, Youngstown 30, Cleveland Jan 5-7. Detroit 9-14, Buffalo 16-81.

LOUISE BALFE: MORITOMEY, Ala., 30-1. Birmingham Jan. 8. Rome, Ga., 3, Chattanooga, Tenn., 24.

LITTLE NUGGET: Bay City, Mich., 38-0, Flint 30, Ann Arbor 31.

LOUISE POMEROY: New London Ct., 29, Mystic 30-1.

LAGARDERS: St. Louis Jan. 3-7. Chicago 9-21.

LIGHTS O' LONDON: Rock Islant. Ille, 29, Rockford 30

Elgin 31, Chicago Jan. 3-7.

LE VOYAGE EN SUISSE (Hanlons): N. Y. City 10-31,

Albany Jan. 2-4. Troy 5-9.

LILIAN OLCOTT: Denver 26-31.

LOST IN NEW YORK: Milwankee 26-31, St. Louis Jan. 3-7.

2-7. LILLIAN KENNEDY: Middletown, N. Y., 26-31, Port Jervis Jan 2-7.
LOTTA: Washington 26 31, Baltimore Jan. 2-7, Pittsburg :-14.

MAIN LINE: Brooklyn 26-Jan. 2.

MILTON NOBLES: Newton, Kas., 30, Topeka 31, Kansas

MAIN LINE: Brooklyn s6-Jan, s.

MILTON NOBLES: Newton, Kas., 30, Topeka 31, Kansas
City Jan. 2-7.

Mas. Janes Brown Potter: Boston Jan. 2-7, Lowell
g. Hartford, Ct., 10, Springfield, Mass., 11, Waterbury, Ct., 12., New Hawen 13, Yonkers, N. Y., 14,
Philadelphia 16-21, Washington 33-28.

MODJESKA: Indianapolis 29, Kalamaroo, Mich., 30,
Grand Rapids 31, Muskegon 11-Jan. 2,
Mss. LANGTEY: Newark 26-31, Philadelphia Jan. 16.

MONROR-RICE CO.: Wheeling, W. Va., 20-31, Pittsburg Jan. 2-7,
MRS. D. P. BOWERS: Galveston, Tex., 26-9, Houston
30-1, San Antonio Jan. 2-4, Austin 5-7, Temple 8,
Waco 10-41, Sherman 12. Fort Worth 13-14.

MAGGIE MITCHRIL: Zanceville 20, Steubenville 30,
Wheeling, W. Va., 31, Pittsburg Jan. 2-7.

MINNIE MADDERNS: St. Paul 36-31.

Mastayer's Tobogganing: Philadelphia 26-Jan. 7.

Mazulm: Philadelphia 26-Jan. 7.

Mazulm: Philadelphia 26-Jan. 7.

Mazulm: Philadelphia 36-Jan. 7.

Mazulm: Philadelphia 26-Jan. 7.

Marie Prescott: Mobile. Ala., 20-31. Meridian, Miss.,
Jan. 2-3, Jackson 4-5, Vicksburg 6-7, Greenville 9-10,
Natchez 11-12, Baton Rouge 13-14, New Orleans
16-27.

Micharl Strogoff (Keeshin's Co.): Springfield, Ill.,
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lan. 3-3. Jackson 4-5, Vicksburg 6-7, Greenville 9-10, Natchez 11-12, Baton Rouge 13-14, New Orleans 16-27.

MICHARL STROGOFF (Keeshin's Co.): Springfield, Ill., Jan. 2-Streator 3. Ottawa 4, Aurora, 5, Milwaukee 6-8.

MICHARL STROGOFF (Addrews' co.): Pueblo 28-9, Wichita, Kas., 33-1, Topeka Jan. 2-3, Lawrence 4. Leavenworth 5, Atchison 6, Sedalia, Mo., 7, Hannibal 9, Reokuk Ja., 10.

MATTIR VICKERS: Findlay, O., Jan. 2, Van Wert 3, Lima 4, Wahpakoneta 5, St. Marys 6, Greenville 7, Upper Sandusky 9, Bucyrus 10

MURRAY AND MURPHY: Columbus 20, Wheeling, W. Va., 30. McKeesport 31, Johnstown Jan. 2, Pottsville 4, Scranton 5, Carbondale 6, Elizabeth, N. J., 7, Yonkers, N. Y., 9, Albany 10-11, Hudson, 12, Kingston, 13, Poughkeepsie, 14

MY GERALDINE Co.: "Kans.: City 26-31, Sedalia Jan. 2. Myra Goodwin: Philadelphia 26-31.

MONA: Hudson, N. Y., Ian. 16-21

MOULTON'S Co.: Portland, Me., 26-31, Haverhill, Mass., Ian. 2-7, Lyan 9-14, Salem 16-21, Chelsea 23-8, Mrs. Rikey's Co.: Ottumwa 86-31.

NEWYON BERFS (Lost in London): Omaha, Neb.

MRS. RILEY'S CO.: Ottumwa 86-31.

NEWTON BEERS (Lost in London): Omaha, Neb., 39-31. Kansas City Jan. 9-7. Lawrence. Kas., 9, Topeka 10, Leavenworth 11, Atchison 12, Ct. Joseph 13-14, Hannibal 16, Quincy 17-18. Springfield 19, Decatur 30, Cairo 31, Nashville 32-8, New Orleans 30-Feb. 5.

NEIL BURGESS: Portland, Ore., 26-31, Astoria Jan 2, Salem 3. Albany 4, Red Bluff 7, Chico 9, Stockton 11, San Jose 12-13, Sacramento 14-15, Virginia City, New., 17-18, Carson 19, Reno 30,

N. C. Goodwin: N. Y. City 26-31, Brooklyn Jan. 2-7, Buffalo 9-11, Detroit 12-14.

NELLIE BOYD: Fremont, Neb., Jan. 8, Lincoln 3, Grand Island 4, Hastings 5 6.

ONLY A FARMER'S DAUGHTER CO.: Avoca, Ia., 30, Council Bluffs 21, Omaha, Neb., Jan. 2-7, Missouri Valley, Ia., 9, Blair, Neb., 10-11, Fremont 12-13.

OSBOURNES-STOCKWELL CO.: San. Francisco Dec 5—indefinite season. OSBOURNE-STOCKWELL Co.: San Francisco Dec 5-in-definite season. OLIVER BYRON: Philadelphia 26-31, N. Y. City Jan. 2-7.
OLIVER W. WREN: Webster, N. Y., 20, Charlotte 30,
Brockport 31-las. 2. Holly 3, Albion 4, Middleport 6,
Gosport 7, Clifton, Ont.,
ONE OF THE BRAVEST: Brooklyn 26-31, Brooklyn, E.

Gosport 7, Chitche.

Gosport 7, Chitche.

Ons of the Brayest: Brooklyn 26-31. Brooklyn, E.
D., Jan. 2-8.

Parlor Match Co: Detroit 29-11, Chicago Jan. 2-14.

Parlor Match Co: Boston 26-Jan. 7, Brockton 9,
New Bedford 10. Fall River 11, Providence 12. N. V.,
City 16-21, Williamsburg 21-8, Newark 30-Feb. 4,
Washington 6-11.

Pack's Bad Bov: Brooklyn 26-31, Albany Jan. 2-7.

Parslor's Grass Widow: Holvoke, Jan. 2, Greenfeld,
N. H., 3, N. Adams, Mass., 4, Northsmpton 5, Troy,
N. V., 6-7, Saratoga 10, Glens Falls 11, Pittsfield,
Mass., 12, Burlington, Vt., 13, Montpelier 14.

Patti Rosa: Cumberland, Md., Jan. 2-3, Huntingdon,
Pa., 4, Tyrone 5, Harrisburg 6, Lancaster 7, Philadelphia 9-14, Reading 16, Altoona 19, Wheeling, W.
Va., 20-1, Chicago 23-8.

Pate Bauen: Bridgeport, Ct., 26-31, New Haven Jan.

2-7.

PRITE BANER: Bringeport, Ct., 26-31, New Haven Jan.
2-7.
ROBERT DOWNING: Montgomery, Ala., 29, Columbus,
Ga., 30, Macon 31, Savannah Jan. 2 3, Charleston
4-5, Atlanta 6-7.
ROBERT MCWADE. Brooklyn, E. D., 26-31.
ROSINA VOKES COMEDY CO.: Providence 26-31, Jersey
City Jan. 2-7.
ROBSON AND CRANE: N. Y. City Sept. 26—indefinite

ROBSON AND CRANE: N. Y. City Sept. 26—indefinite season.
ROLAND REED: Brooklyn 26-31.
RICHARD O'GOMAN: Stenbenville, O., Ian. 2, Greensburg, Pa., 3, Altoona 4, Harrisburg 5, Hanover 6, York 7.
RICHARD MANSFIELD: N. Y. City 19-Jan. 14.
RMEA: Springfield 29, Delaware 30, Mt. Vernon 31, Zanesville Jan. 2, Circleville 3, Chillicothe 4, Portsmouth 5, Ironton 6, Charleston, W. Va., 7, Roanoke, Va., 9, Lyuchburg 10. Danville 11, Richmond 12-14.

Va., 9, 50 Paratra Va., 14. REDMUND-BARRY Co.: San Diego, Cal., Jan. 3-4. Riverside 5, San Bernardino 6-7, Los Angeles 9 10, Sa.: Francisco 16-28. Rose Lisle: Boston 26-31. Rag Baby: Trenton, N. J., Jan. 7. Ranch 10: Bradford, N. Y., 29. Olean, 30, Hornells-wills 20.

RANCH 10: Bradford, N. Y., 29. Olean, 30, 11018-11.

SHE (Gillette's): Boston Jan. 0.

SALSBURY'S TROUBADOURS: St. Louis 26-31, Little Rock, Jan. 2, Hot Springs 3, Shreveport. La., 4, Marshall, Tex., 5, Tyler 7.

SILVER KING CO: Hoboken 26-31.

SHADOWS OF A GREAT CITY: Savannah, Ga., 29-31

AUGUSTA Jan. 2-3, Macon 4-5, Columbus 6-7.

SOL SMITH RUSSELL: St. Louis 26-31, Indianapolis, Jan. 2-4,

STREETS OF NEW YORK: Cedar Rapids 29, Iowa Ĉity 30, Des Moines 31, Council Bluffs Jan. 2, Lincola 3, Plattsmouth 4, Nebraska City 5, St. Joseph 6-7.

Atchison 9, Leavenworth 26, Lawrence 22, Ottawa 19, Topeka 13-14.

SEIFFAB BY THE LIGHT OF THE MOON: St. Louis 26-31, Cairo, Ill., Jan 2, Paducah, Ky., 3, New Albany 4, Frankfort 5, Lexington 6, Dayton, O., 7, Findlay 9, Lima 10, Van Wert 11, Tiffin 12, Kenton 13.

SALUE HINTON: McConnellsville, Pa., 31-Jan. 2, Mc-Keesport 7-30, Monogochela City 11-13, Brownsville 14-16. Braddect 21.

SHADOWED CRIME: Beffalo 26-31.

SOUTHERS CO.: Washington C. H., O., 26-31, Waverly Jan. 2-7.

STUANT THEATER CO.: Sterling 26-31.

SHADOWED CRIMS: Buffalo s6-31.
SUTHERS CO.: Washington C. H., O., s6-31, Waverly Jan. s-7.
STUART THEATRE CO.: Sterling s6-31.
THE SOGGARTH: Louisville sp-31. Daylon, O., Jan. s-3.
T. W. KRENE: Chicago 19-Jan.;7, St. Paul. 9-14. Minneapolis 16-31.
TWO JOHNE: Bloomington, Ill., sp. Danville 30. Crawfordsville, Ind. 31. Lafayette, Ind., Jan. 1, Frankfort s., Munico 3, Indianapolis 4-5. Cincinnati 9-14.
TRINIE CO.: Appleton, Wia., s7, Manitowoc 28, Sheboygan 39, Milwaukee 30-Jan. 1, Waukesha 2, Elkborn 3.
T. J. FARRON: Brooklyn 26-31. Brooklyn Jan. s-7.
TRUE IRISH HEARTS: Cincinnati 26-31, New Britain, Ct., Jan. s-7.
UNDER THE GASLIGHT: Reading, Pa., 26-31.
UNDER THE GASLIGHT: Reading, Pa., 26-31.
UNDER THE GASLIGHT: Reading, Pa., 29-30. Newark O., 31. Cincinnati Jon. s-7.
ULLIE AKERSTROM: Oneida, N. Y., 28, 9. Westfield, Mass., 30-31. New Britain, Ct., Jan. 2-7, Holyoke, Mass., 0-14.
VERNOMA JARBEAU: Oswego, N. Y., 29, Audurn 30. Canandaigua 31, Syracuse Jan. 2-4.
WE. US & CO.: Buffalo 36-31. Detroit Jan. 2-7.
W. J. SCAHLAN: Philadelphia 56-Jan. 7.
Cleveland Jan. 2-7. Sandusky 9. Manfield 10. Canton 11. Wheeling, W. Va., 12-14.
WHINERT'S GREAT WRONG CO.: Buffalo, N. Y., 26-31.
Cleveland Jan. 2-7. Duskirk, N. Y., 9. Lockport 10. Nisgara Falls 11. St. Catharines, Ont., 12, Hamilton 11-14.
WHINERT BROTHERS: Richmond, Wa., 26-31.

Ningara Falls 11, oc. 11-14.
Waston Brothers: Richmond, Va., 26-31.
Waston Brothers: Richmond, Va., 26-31.
Waston Sin: Syracuse 26-31.
Wire's Honor: N. Y. City 26-31.
Zirka Co.: Lowell 36-9, Brockton 31-1, Meriden, Ct.,
Jan. 3-3,1 Winsted 4, Thomaston 5, Waterbury 6-7,
Brooklys 9-14. OPERA AND CONCERT, COMPANIES.

OPERA AND CONCERT, COMPANIES.

Description of the control of the c

BRESSERG OFERA CO. B. Holyoke, Mans., 26-31, Springfield Jan. 2-7, Pittsfield 9-14.
CARINO ERMINIE Co.: Philadelphia s1—indefinite sea-CARLETO O PERSO CO.: Los Angeles, Cal., Jan. 2-7, Fresso to, Stockton 11, Sacramento 12-14, San Francisco, Cartesto, Stockton 11, Sacramento 12-14, San Francisco, Cattesto Cattesto, Cattesto,

Fresso 10, Stockton 11, Section 11, 96-31, Pine Bluff, cisco 16.
Cetterion Opera Co.: Cairo, Ill., 96-31, Pine Bluff, Ark., Jan. 9 3. Little Rock 4-6, Texarkana 7.
Campanini Concert Co.: San Francisco 19—indef. EMMA ABBOTT OPERA Co.: Pine Bluff 29, Fort Smith

POPER OPERA CO.: Utica, N. Y., 29-30.

POSTER'S IDEAL OPERA CO.: Pittsburg 26-31, Richmond, Va., Jan. 3-7.

FIFTE AVENUE OPERA CO.: Elmira, N. Y., 26-31.

mond, Va., Jan. 3-7.
FIFTH AVENUE OPERA Co.: Elmira, N. Y., 26-31.

GIBRET OPERA Co.: Concord, N. H., 29-30. Laconia
31, Manchester Jan. 3-4. Rochester S. Exeter 6-7.
Farmington 9. Great Falls 10-11. Portland, Me.,
119-14. Basgor 13-18, Belfast 19. Let., Portland, Me.,
119-14. Basgor 13-18, Belfast 19. Let., Portland, Me.,
119-14. Basgor 13-18, Belfast 19. Let., 29. Newcastle
20. Beaver Falls 31. Columbus, O., Jan. 5-7.
GILMORE'S BAND: BOSTON, Jan. 13-16.
KIMBALL-CORINNE OPERA Co.: Trenton 26-31. Wilmington Del., Jan. 2-7.
LITTLE TYCOON OPERA Co.: Baltimore 26-31.
MACCOLLIN OPERA Co.: Columbus 28-9. Chattanooga,
Tenn., 30-31. Frankfort, Ky., Jan. 2, Lexington 3-4.
Cleveland 0-14.
NATIONAL OPERA Co.: Toledo 29. Detroit 31-Jan. 1,
Toronto 3-4. Montreal 5-7. Boston 9-21. Providence
23-24. Hartford 25, New Haven 26, Williamsburg
27-11. Philadelphia Feb. 2-6.
NOSS Family: Millersburg, O., 24, Mt Vernon 26,
Fredericton 27, Utica 28. Granville 20.
TEMPLETON OPERA Co.: St. Augustine 26 8, Ocala
29-31.

MINSTRELS.

FIELD'S UNITED OPERATIC: Portland. Ind., 29, Fort Wayne to, Huntington, Jan. 2. Bluffton 3, Marion 4, Wabash 5, Peru 6, Kokomo 7, Anderson 9, Muncie 10, New Cagite 11.

New Castle 11.

GORMAN BROTHERS': Peoria, Ill., 20.

Hi Hanky: Lewiston, Me., 29. Gardiner 30. Augusta
31. Waterville Jan. 3, Belfast 4, P. ttsfield 5, Ellsworth
6 Ranger. 6. Bangor 7.

McN., J. S.: Manchester 29, Lawrence 30. Boston
Jan. 2-7, N. Y. City 9 14.

MORAN-THOMAS: Richmond 26-31, Lynchburg Jan. 2, SWEATNAM, RICE AND FAGAN'S: Buffalo 29-31, Cleve-

land Jan. 2.7. Wilson and Kankin's: Trenton, N. J., Jan. 2. VARIETY COMPANIES.

ANDY HUGHES' Co.: Brooklyn 26-31.
AUSTRALIAN NOVELTY Co.: Rochester 26-31, Troy Jan. 9-7.

BEIGAND QUEEN Co.: Marshalltown 29, Dodge 30,
BOODE 31, Des Moines Jan. 2-3.

EMILY SOLDENE Co.: New Haven 26-31, Trenton,
FITZGERALD'S EARLY BIRDS Co.: Washington 26-31,
Baltimore Ian. 2-7. Baltimore Jan. 2-7.
HALLEN-HART Co.: Baltimore 26-31, Washington Jan. Howard Athenaeum Co.: San Francisco & Jan. 14.
Kernells: Cleveland 26.31, Pittsburg Jan. 2-7.
Lily Clay's Co.: Chicago 36.31, St. Paul Jan. 2-7,
Milwaukee 9 14, Chicago 16-21.
Pat Roomey: Keokuk, Ia., Jan. 4.

Clauserer Mass. 26-21, New

PAT ROOMEY: Keokuk, Ia., Jan. 4.

SERVINO AND DALY: Gloucester, Mass., 26-31, New Bedford Jan. 2-7.

SHERHAN-COVME Co.: Trenton, N. J., 26-31.

MIGNANI-SIEGRIST Co.: N. Y. City 26-Jan. 7.

MIACO'S Co.: Pittsburg 26-31, Baltmore Jan. 2-7.

NIGHT OWLS: Chicago 13-31, St. Louis Jan. 2-7.

RENTE SANTLEY Co.: Louisville 26-31, Detroit Jan. 2-7.

Chicago 0-14. RENTZ SANTLEY CO.: LOUISVING 19-31. Milwaukee Jan. 2-7.
-7. Chicago 0-14.
-7. Chicago 19-31. Milwaukee Jan. 2-7.
SILBON'S CO.: Nashville 26-31.
SYARKS BROTHERS: Middletown, Del., 28, Smyraa 29,
Georgetown 30, Dover Jan. 3, Odessa 4, Delaware
City 5, Elkton, Md., 6.
SHEFFER-BLAKELY: Baltimore 26-31, Boston Jan. 2-7,
N. Y. City 9-14.

Andress' Carnival: Mt. Sterling 21-31.
Bristol's Equescurriculum: Little Rock, Ark., 29-BARTHOLOMEW'S EQUINE PARADOX: Lincoln, Neb., 26-31, Omaha. Jan. 2-7, St. Joseph, Mo., 9-14, Sedalia 16-21, St. Louis 23-28.
Herrmann: Chicago 26-31, Cincinnati Jan. 2-7, Indianapolis 9-11, Dayton 12-14.
Paoprasson Skinner: Portland, Me., 26-31, Biddeford Jan. 2-12.

The Origin and Purpose of the Fund.

The Actors' Fund idea was first advanced in 1880, when it was thought by a number of progressive spirits in and out of the profession that an institution something akin to, but wider in scope than, the Royal Benevolent Theatrical Fund, which for some time had been a power for good in England, was needed here The old American Dramatic Fund had long been moribund. With the rapid numerical growth of the profession and the decline of the stock system its usefulness ceased. Moreover, this association was merely a mutual benefit concern, possessing provident features that secured to its members, and to its members only, certain annual dividends after a stated term of membership. The urgent need of something broader and more adequate appealed with peculiar force to thoughtful

in the green-room. Generous players responded liberally, but the frequency of these importunities became a burden and a serious tax upon people drawing small salaries, and many times their charitable instincts were shamefully imposed upon. In a number of instances where actors of some note relapsed into a state of impecuniosity benefits were gotten up that brought in large sums, entirely out of proportion to the actual requirements of the recipient, and sometimes, instead of doing good, these windfalls became a curse. Between 1880 and 1882 two or three cases of Between 1880 and 1882 two or three cases of the latter description obtained newspaper notoriety, with the result that the "benefit racket" fell into temporary disrepute. Many unfortunates that were friendless, or not known as "good fellows," were completely overlooked in the prodigal distribution of sentimental bounds and accounted in the charity. mental bounty, and scores died in the charity hospitals, and were carted, unmourned, to un-

marked graves in the Potter's Field.

Some systematic, judicious method of raising and distributing funds was demanded—in fact, a well-equipped, well-organized, well-governed theatrical charity, to protect the in-dustrious from oppressive demands, to remove a possible premium upon idleness and to see that relief was given justly and proportionate-ly. Furthermore, the promiscuous benefit was rated as a relic of the defunct era of theatrical rated as a relic of the defunct era of theatrical Bohemianism and vagabondage; something that was unworthy of the stage and fatal to the dignity of its relation to the public.

THE NEW YORK MIRROR, the professional

organ, in 1880 urged the necessity of a fund for actors, and advocated the proposition strenuously and persistently. The views of the principal actors and managers, as expressed through a long series of interviews in its columns, were found to be heartily in accord with the project. A. M. Palmer, then manager of the Union Square Theatre, was the most prominent and euthusiastic supporter of the movement. To his personal effort was due the ultimate establishment and organiza-

tion of the fund.

A pitiful case of suffering that was given wide publicity about this time did much to hasten the foundation of the institution. An unfortunate actor named Bascombe, having spent his last cent and feeling too proud to ask aid of his professional acquaintances, started one day in mid-winter from this city to his home in a distant New England town. A snowstorm overtook him at night on his weary journey and he crawled into a barn for shelter Next day he was discovered there by a farmer, with both legs frozen. To save the man's life they had to be amputated. Thus deprived of the means of earning a living by the pursuit of his profession, he was forced to subsist on private charity. Futile efforts were made to secure his admission to the Forrest Home He was finally forced to take refuge in the almshouse on Rainsford Island, Boston Harbor, where he remained for nearly five years, when the directors of the Forrest Home, between coaxing and shaming, were at last induced to take him in. One of the first acts of the Fund, by the way, after its formation, was to pur-chase the best pair of artificial legs in the country, and on these Bascombe has stumped around quite comfortably ever since.

Sweet are the uses of adversity. This peculiarly pathetic episode aroused a sense of deep compassion in the sympathetic professional bosom and materially assisted the Fund to a begin

on Monday, March 12, 1882, Mr. Palmer called a meeting of the managers of this city and Brooklyn at the Morton House. The representatives of fifteen theatres responded, including Messrs. Wallack, Harrigan, Poole, Frohman, Daly, Henderson, Sinn, Stetson, Abbey, Miner, Stevens, Pastor, Haverly, Gil-more and Keyes. A plan of organization was discussed, and a series of simultaneous benefits at all the theatres determined upon to start the ball rolling. Toward the end of the month the first Fund benefit was given at Haverly's Fourteenth Street Theatre by M. B. Curtis. On April 2 following the simul taneous afternoon performances occurred. It was a memorable day. The police throughout the city sold large numbers of tickets; Sara Jewett and Maude Harrison together collected \$1.500 from the bulls and bears of the street; James Gordon Bennett cabled a prince-ly donation of \$10,000 from Europe, and John Jacob Astor sent a check for \$2,500. The magnificent result of the day's work was the collection of more than \$40,000-the largest sum, it is stated, that was ever realized by one series of dramatic benefits for any benevolent object. The total expenses were less than \$250.

A week after this the managers again met, and adopted a plan of permanent organiza-tion. The work of caring for the sick was begun without delay. \* \* \* \*

Up to last June the Fund's total receipts for

the hwe years of its existence were \$124,482.
The total disbursements for relief and other purposes were \$74,536 03. The expenditures for funerals were \$9,262.23. The whole number of professionals to whom relief was granted was 1,242. The whole number buried was 235. The number of cases attended by the fund's physician, Dr. Taylor, fo this city, was 2,216. There are 29 professionals buried in the Fund's plot at Evergreens.

The Fund's scope in affording relief is broad and its method safe and expeditious. Any professional may apply, whether he is a member of the Fund Association and pays dues or not. The institution is not like the mutual benefit theatrical organizations; it is distinctly a charitable affair. As a matter of fact, not two per cent. of those to whom aid is given are members. The assistant secretary, Mr. B. A. Baker--or "Uncle Ben" as he is universally called—is empowered to furnish temporary re-lief in all cases of emergency. Mr. Baker was actively connected with the stage as actor and manager for fifty-three years. Knowing nearly everybody in the guild, he is peculiarly fitted for the position that he fills to everybody's satisfaction. Applications are laid before the executive committee and investigated. Patients are attended by the Fund's physicians if their ailments and the circumstances admit of home treatment; otherwise they are sent to the hospital and their expenses paid.

The names of applicants and beneficiaries are preserved with inviolable secrecy by the officers, in order that the fear of publicity and considerations of pride may not prevent the needy from calling on the Fund. Indeed, the charities are applied with a sense of delicacy that might be advantageously exercised by other institutions. From \$7 to \$10 a week granted. The destitute are temporarily cared

cases grateful actors have, on being restored to health and engagements, returned the money drawn from the treasury in their behalf. The trustees do not wish to accumulate money for the purpose of holding a large sum at interest. They act upon the principle that it is their duty to distribute all the money absolutely needed for charity eather than allow solutely needed for charity, rather than allow the sick to suffer while the treasury is rich. Except in the case of the salaried physician, Dr. Taylor, who has his hands full, the Fund's fourteen other physicians, in as many different cities, furnish their services gratuitously. The consulting surgeon is Dr. Charles B. Phelps, and the consulting physician, Dr. T.S. Robert-

Whenever Mr. Baker hears of a deserving case he looks it up without waiting for a formal application to be made. Last Wednesday he visited a respectable actress in a garret on the east side of town. She was in great distress. Her husband was confined to his bed. The wife had just brought a child into the world. It had no clothes, and the room was fireless. The family had had no food for two days. The fund speedily changed all this. The same day Mr. Baker found a man who had been connected with a theatre in this city, as business manager, in a tenement house near the Bowery. He was ill, and in the same room were his four young, motherless children. They had not touched food since noon of the preceding day.

Actors who have had positions of promi-nence and fallen into misfortune through no fault of their own are often too proud to apply for help, but when they can be ferreted out they are invited to accept it. Mr. Baker's memory is stored with scores of pathetic incidents, cases of pitiful destitution and sick-ness that have come under his observation during the time that he has been identified with

the good work.

The present officers are all enthusiastic and unselfish in their devotion to the Fund's inter-ests. Busy men all of them, they willingly devote their time and ability to the good cause. They are firm believers in the Fund's motto, "Charity ever finds in the act reward," The officers and trustees form a body distinctly and conspicuously representative of the best elements in the theatrical vocation.

The offices and reading-room of the Associ-ation are located at 145 Fifth avenue, corner of Twenty first street. Here are deposited many rare dramatic relics, old playbills, pictures and books relating to the stage. There is the nucleus of a dramatic library, too, which some day, it is hoped, will expand to interesting proportions. A number of leading stars, who have spent years in collecting books concerning their profession and its history have sig-nified the intention of bequeathing them to the Fund.—Harrison Grey Fiske in the New York

#### Drilling "Supes."

It is often in the power of intelligent supernumeraries to enhance the effectiveness of a scene with appropriate by play or well-placed action. It seldom happens, because the material of which "supes" are made is usually drawn from very varied sources, possessed of little other knowledge of the histrionic art than can be picked up while on duty as "grips" at the wings or in the flies. Sometimes, indeed, persons of natural stage abilities begin at this lowest rung of the ladder and, by industrious work, acquire the practical knowledge so requisite for the attainment of higher rank. As to ladies, in these days of sensation jumps from the drawing-room or boarding-school to the region of the asteroids, there are fewer who go through this wholesome apprenticeship; and it must be admitted that for both sexes the extent and important facilities of the modern amateur stage have afforded too many the means of practising the rudiments of the art in a more pleasant way than in being grouped with the class who hang about the stage doors to get a few odd quarters for silently posing a few nights in costumes belonging to the theatre, made to fit everybody, fitting nobody, and only kept agreeable by the wardrobe-keeper's camphor. The operation of the acilities by which the actors speaking lines manage to evade the "supe" staff at the beginning of their career leaves the lump of that useful class of humble workers of the stage more unleavened than ever, and the quasi military function of the upe leader" more arduous than before.

Only those initiated into that vale of mystery, "behind the scene;," can have any conception of the task the stage manager of a travelling company has in a country theatre to get a half-dozen people to comprehend, in the course, perhaps, of a few hours, even such a simple thing as standing in the right part of the stage, point a gun at the right time or at the right man, or laugh or groan at the right cue. It often takes weeks before a military recruit knows his light from his left foot. It is only in elaborate productions in populous centres that there is any time for drilling "supes" to any degree. Strange as it may appear, it not infrequently happens that stage managers find country "supes" the most apt in learning to do their work. This is easy of explanation. In the country the same people are about the stage right along, and are drilled for a differ ent performance at least once a week. In this way they soon acquire something more than dummy postures. In a large city there is than dummy postures. In a large city there is an element of restless change about the subordinate theatrical population, and the lower staff and the band of "supes" change like drops in a flowing stream.

If it be true that one of the roads to success in stage presentation is the perfect balance of the true that the perfect balance of the stage of the st

the cast (and the practice and experience of a few leading managers seem to stamp it as an axiom), then it is an error for managers to forget that the "supes" are a part of the cast, although they speak no lines. Nothing is more ludicrous or more jarring to effect than to see men and women stand about a stage, staring as soulless and stupid as tailors' blocks,

and challenging very unfavorable comparison with John Till's clever marionettes.

Now turn the picture and see what can be done with the "supes." See to what perfection of drill Wilson Barrett got the crowds in Clauand far-sighted actors and managers. When a professional fell sick or encountered a streak of hard luck a subscription paper was hung up to the fight in the process of hard luck a subscription paper was hung up to the fight in the process of the fight in

vivals he drilled the "supes" for weeks, until they were as perfect in their small parts as he himself was in his leading role. To this admirable drill and discipline was due much of the brilliant spectacular success of those re-vivals. Those who remember seeing the street crowds in Coriolanus and Julius Cæsar will recall how vividly the spectator was transported into the actualities of ancient Rome. The battle-scenes in Henry V, Henry IV, and Richard I, realized the terrible hand to-hand conflicts of the periods earlier than gunpowder. The crowds of glittering courtiers in Henry VIII, moved about and bowed and saluted with the easy grace and dignity of the The climax of Phelps class they represented. care was reached in the person of a 'supe' of magnificent physique named Knight, an armorer by trade, who acted Trabonius in Julius Cæsar, and who was nightly applauded for his fine stage work. He was also applauded for Huguet in Richelieu.

Many curious and ludicrous things have hap pened through "supes"—enough to fill a book. Once when Forrest, at the old Broadway Theatre, was playing Metamora—as he came on gun in hand, exclaiming "'Which of, you two have lived too long?" the "supe" he addressed pointed to the leader of the orchestra and abouted "Shoot that old heater have shouted, "Shoot that old buster there; he's lived too long!" Forrest's rage was un-bounded, and at the close of the scene the "supe" was well advised to "scoot."

The celebrated Frederick Robson, whose career upon the boards was all too short for the art, was a "supe" at Conquest's Eagle Theatre in London, and rose from that position by a sort of accident. He was standing as Atlas with the world upon his shoulders, when the ball rolled off and bowled to the footlights. The self-possession and comic vim with which he waiked after it and told the audience that the world was too heavy for him, was so strik-ing that Conquest, who was in the front, sent for him next morning and put him into parts.
Allen, the pantomimist, a small-part actor at Brighton, in England, was once cast for the murderer in the player scene of Hamlet. Forgetting the lines, he astonished the audience with: "Thoughts black! Hands black! Everything black! [Pause.] Nobody looking, nobody here! Pour this old fakement into the old bloke's ear." Another time a small-part actor broke up the company and convulsed the audience by promptly declaring:
"Thrice has Phoebus' salt-cart gone around?"
The late Sol Smith used to tell a story of his

experience as an "auxiliary" when he was about fifteen years of age. One night he had made up with burnt-cork and oil to be an associate of the renowned Three-Fingered Jack. It was late when the performance was over, and he forgot to wash his face. He went home and to bed, and in the morning overslept him self. His seat being vacant at breakfast, a ser-vant was sent to awaken him. When she saw his black face peeping from the bedclothes, the poor girl rushed down three steps at a time, screaming out that "there was a nigger in Sol's bed!" This startling announcement took the entire household to his room, where the surreptitious "supe" business had to be ex-plained, and Sol visited the playhouse no more

that Winter.

Apropos of the subject of drilling auxiliaries, it is strange that very few theatres have any kind of convenience for the purpose. There is an exception to this in the Hyperion The atre at New Haven, which has two fine rooms sixty feet long by about twenty broad, for the express purpose of drill-rooms. But behind the scenes it is one of the most commodious theatres in the country, and a battalion of auxiliaries or a large ballet might be drilled in its spacious precincts.

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## London News and Gossip.

LONDON, Dec. 15. It is rumored darkly in political editorials and other uninteresting sources of information that a "revival of trade" is either "on" or im minent. If the rumorers mean theatrical trade, they are not far out, but I don't mean

business in front of the house. In that, as is usual at this time of year, there is for the present a lull, for most folk are saving up to go in for a burst during the Christmas holidays. But all trades which live out of the players and their employers are just now working double tides. Costumers, wig-makers scenepainters, limelight-fakers and stage managerial sharps of all denominations are working night and day to complete the large orders which have been given them by London and provincial pantomime and extravaganza producers.

There will be two pantomimes at the West End this year, Freeman Thomas and W. T. Purkiss baving resolved to oppose Augustus Druriolanus with "an old-fashioned English pantomime" at Covent Garden. This of itself is enough to flutter the dovecotes of histrionic haberdashery.

Then there is the new Empire, which is to open next Thursday as a gorgeous variety show, with two big ballets which it is hoped (by the openers) will cause the Alhambra directorate to feel sick and the Alhambra shareholders to try to get out of their holdings with all possible speed. Finally, there is the Galety burlesque, Frankenstein, which is to be produced on Christmas eve on a scale of unexampled splendor and magsificence. With all this it is not wonderful that the "staff" and rank and file of the army of theatrical workers are having flush times just now, and that the theatrical pubs in and about Bow street, Russell street and the sarrounding neighborhood are doing "pantomime business" to the tune of innumerable barrels a month.

All this storm and stress is not without effect upon him whose business it is to flit hither and thither, from theatre to theatre, not so much seeking whom he may devour, as what unconsidered trifles in the way of information he may be able to snap up for the in struction or amusement of his readers. When to it is added a plague of matinees like that with which we have been afflicted this week, the unhappy man's lot is less tolerable and more difficult to be endured than ever. This week there have been five up to now, and there are more to follow. Also a couple of new melodramas have been turned on at the Grand and the Princess' respectively. When I say that the last-named of these works is Bartley Campbell's Siberia, and that I sat the same out last night, even unto the bitter end, MIRROR readers will be the better able to appreciate the limp and listless condition to which their faithful "Gawain" has this week been reduced. Of course the people on your side know all about the plot of poor Bartley's aix act horror, so I won't go over the ground again. But I marvel that hrewd, clever folk like Miss Hawthorne and " Hustler" Kelly, her manager, should, after their recent experience of the peculiarities and predilection of London playgoers, ever have magined that such a piece would have any chance at a West-end theatre. Of course I may be all wrong, and the good-tempered, jocular tolerance of the audience last night may have really meant hearty appreciation of the show. But I fancy Grace thinks with me, for when she came before the curtain at the finish she shook her head with a sad smile and wouldn't be drawn for a speech-nohow!

Whatever the fate of Siberia at the Prinerent as hasty pudding and wordy and eyond compare. Its one claim on redull beyond compare. Its one claim on re-cognition is that each of its six acts has been cognition is that each of its six acts has been provided with a tolerably strong curtain. When you have said all, and, seeing that the stuff which is nailed up around said curtains is but the mercest bombast, this isn't saying too much, anyway.

The play was well mounted, and the cast cas, on the whole, better than it deserved. You will be glad to know that the American members of the company secured the most genuine triumph of the evening, and that they genuine triumph of the evening, and that they got their recognition not merely from the American newspaper folk—hordes of whom had come in "on their countenances," as the saying is—but from the British public. Of them more anon. The beautiful but somewhat beefy Jack Barnes made a good show with the part of Nickolai, and W. L. Abingdon and Bassett Roe were sufficiently repulsive and relentless as the villains Jaracoff and Smylloff. Grace Hawthorne and Mary Rorke played the Jewish sisters Sara and Marie, and both were charming. Grace had plenty of both were charming. Grace had plenty of "fat" and made the most of it. But Edwin Cleary and Bertie Willis, as Count Stanislas and Countess Phedora made the most decided hit of the piece—in the farewell scene at the end of the fourth act. The situation is very fine, and the players spoke their lines with appropriate feeling and excellent business. Their success was achieved in spite of Cleary's absorbed in the control of the success was achieved in spite of Cleary's absorbed by the control of the contr surdly hideous make up, which he ought to have been made to wash off and swallow, there and then. I don't know whether Miss Willis is Americau, but her speech betrayeth her for such. Alice Chandos also did well in the small part of Drovna. Siberia has many faults, but chief among them is the fact that it has too many speaking parts and that most of them have too much to say.

The first matinee of the week was given at the Prince of Wales' on Tuesday by William Herbert, who was for some little while a member of your Mr. Wallack's company, I believe. The play was by Henry Hamilton

and Mark Quinta and was called Handfast It was in a prologue and three acts and it lasted nearly four hours! The story showed how two villains anxious to share certain estates. conspired to hurry on the death of an invalid who was really entitled to the property. This invalid, finding himself dying, arranged for a death-bed marriage with one of his lady friends, in order that she might inherit his property. In order to prevent this the aforesaid villains caused an Eastern poison to be introduced into the invalids' brandy. But, lo, in the twinkling of an eye, the drug was found to have cured the sufferer, just as it has done in other plays Thus for the prologue. In the play proper, which was dated two years later, we learnt that the wife whom the invalid (now Earl Cirencester) had so suddenly married had disappeared, and was supposed to have been drowned in the broad Atlantic. But, of course, she wasn't. She turned up at Naples where this scene of the play was laid, add of course nobody recollected her. The Earl straightway fell in love with her, whereupon the beforementioned villainous pair caused a French admirer of Madame's, the Comte de Preville, a shot, to insult Madame, in order tha Cirencester should strike the Comte and then be called out and shot. Their plot succeeds up to as far as the challenging. But, the Comte being called away on domestic business, the duel is postponed for awhile, and in the meantime the Earl finds out that the Madame is his long-lost wife, and the Comte finds out that the Earl is the young man who saved his (the Comte's) child from drowning a few years ago, whereupon the Comte calls villain No. I instead and shoots him. But before this and immediately on the Earl dis-covering that Madame de L. is his wife comes an awful anti-climax, showing that the Ma-dame's previous husband has turned up alive and that he is really the heir to the Cirenceste estates. Whereupon villain No. 2, set on by villain No. 1, gets into the same railway car. villain No. 1, gets into the same railway carriage in which the heir is coming to claim his property, and stabs him to death, and then is allowed to fly uncaptured. Eventually all ends happily for the virtuous and unhappily for some of the vicious.

The story of the play, although often exceedingly powerful, was full of absurd surprises and anti-climaxes. If these were removed a good play might result, for the dialogue, especially in the serious and light comedy love-scenes, is as well written as anycomedy love-scenes, is as well written as anything I have met for some years. The heroine was forcibly played by Caroline Hill, who thus made her first appearance in London since her five years'stay in America. She displayed some wonderful dresses. Yorke Stephens was interesting, but jerky as the Earl, and George Giddens made a hit as an old lawyer. W. Herbert played admirably as the French Count, and Matthew Brodie and little Miss Norrews were both good as the light comedy. Norreys were both good as the light comedy lovers. But the hit of the piece was made as the cowardly villain No. 2, by Cyril Maude, the betrothed of fair Winifred Emery.

There were two matinees on Wednesday Fred. Lyster and Paul Heriot's three-act drama, Sidonie, at the Novelty; and Arthur Goodrich's four-act drama, The Calthorpe Case, at the Vaudeville. The Novelty show was specially organized by Miss Cooper-Parr (a grand-niece of good old Fennimore Cooper, the novelist) in order to introduce herself to the British public, and she cast herself for the name part. Sidonie is a French adventures, and therefore has throughout to portray strong emotions in very much broken English. Clifford Ormonde is an English gentleman who formerly life with Sidonie, but who has since They are happy till Sidonie turns up and, producing a forged certificate, declares that she is Ormonde's lawful wife. At the same time Mr. O'Donoghue More, an old sweetheart of Amy's turns up and complicates possibilities. Amy flies. Ormonde is struck by lightning and lose his memory. There is much agony for awhile, but by and by Sidonie in attempting to shoot Amy mortally wounds herself and thus all ends happily. Miss Cooper-Parr is a very tall young lady of handsome, striking appearance and graceful carriage. Her debut was on the whole successful. The support was pretty good, but the rest of the characters were merely lay figures. ood, but the same nerely lay figures.

At the Vaudeville yesterday atternoon The Calthorpe Case was produced for the benefit of the author, Arthur Goodrich, who has for some time been nearly blind, but has just partly recovered his sight, thanks to a really son Critchett, one of our best occulists, a sincere friend to the profession and brother to R. C. Carton, who is husband to Edward Compton's sister Kate and part author of The Great Pink Pearl and The Pointsman.

I should like to tell you the story of The Calthorpe Case, which, despite certain defects, is full of interest, but also time and space are both limited. I need only say, therefore, that the main point shows how a fraudulent lawyer, intrusted to discover a long lost child of a certain wealthy magnate, passes his own stepdaughter off as the real person and so causes all sorts of alarums and excursions both as to the financial and the love interest. With alterations, poor Goodrich, who has done some ex cellent work before, both as player and playwright, may yet derive gain from th thorpe Case. The cast was very powerful and included Robert Pateman, Fred Thorne. Rutland Barrington, Maud Mellon and Fanny

There were also a couple of matinees today, The Wave of War at Terry's, and Proposals at the Vaudeville. I saw one of these and my other self saw the other. Would that we both had made other arrangements. Neither piece proved fit for anything but find anything but fuel.

Jennie "Jo" Lee has this week commissioned Richard Henry to write her a four-act drama for starring purposes. The drama is to be a story of Liverpool and London life, with a somewhat more cheery tone, so far as regards the leading part, than had been the case with Miss Lee's previous well-known impersonations. It is due for production in the English provinces at the end of Feb. ruary. GAWAIN.

The offices of Hayden, Dixon and Roberts have not been secured by Randall and Froh-man's bureau, in consequence of Nick Roberts refusing to give up the entire office. The Ran-dall bureau, desiring offices exclusively, will seek other quarters.

#### The Mission of the Stage.

"Thank God for the inestimable boon of the theatre." I heard a weary woman exclaim a few days ago, and from my heart I echoed and indorsed that sentiment.

My mind following a train of thought suggested by her remark, I felt more strongly convinced than ever before, that not only was to-day's theatre one of the greatest outgrowths of progressive civilization, but also the kind, helpful hand, which has led thousands of blind followers up into the light, and away from the

valleys of despair and death. Hundreds of women to-day will turn to tear-stained page in their book of life, and remember again the mute utterances of a restmember again the mute utterances of a rest-less heart which has prayed and longed for the night, and the few blissful hours wherein they could drink from the soothing waters of for-etfulness, springing within the shadow of the blessed, welcome theatre; that temple dedi-cated to fame and art; where for a time domestic sorrow is cast aside in the pleasurable excitement of the stage, where bitterness and pain submerged in the higher labor of the mind striving to ap-proach the ideal, soothes into repose the turproach the ideal, soothes into repose the turbulent stream of thoughts, and pointing to one lofty summit, whispers to all Onward! Upward! There is a goal to reach, and the prize of a name to be won. What though dark shadows, crowding around you thick and close, threaten to envelop and destroy? Cast off the and the mantle of impotent despair, and awake to the realities of life with its golden promises; the laurel wreath awaits her who will but work and strive, proving constant to herself and to her divine art. Thus, in the sweet whispers of an ambitious hope, the minor pains and cares of prosy life are again lulled to sleep, so to woman, especially, the excitement and work the stage proves a panacea for a host of

The usages of old custom having ordained The usages of old custom having ordained that man was free to wander wheresoever his sweet will dictated, also insisted that woman's province was bounded within the narrow restrictions of domesticity; but the theatre, with bold hand and firm tread, loosened the chains forged by despotic opinion, overthrew the barrier erected by custom, and haddien castles were and her was led the bidding captive woman don her armor, led her into the field of active strife, and bade her, by right of her own individuality and force of intellectual character, wrest from the stronger sex some of life's great prizes, and vie with him in the battle for trophies of glory and fame.

No class of women living can compare in brilliancy of mind or character with the ladies of the stage. The fact that she must earn her bread and fight her own way through the world develops independence in thought imparts firmness of character, while the refined influence attendant upon her ari, to-gether with the mental study and close applicagether with the mental study and close application which art requires from every
devoted student, renders the development
of the mind more perfect than is
the case in other walks of life. In short, the
true woman of the stage is fitted by right of
her accomplishments and culture, to gracefully
adorn any station, thanks to the theatre,
her foster mother; and the greatest eulogy that
can be bestowed upon it is to note the progression of art and noble examples, illustrated
by its shining ornaments.

by its shining ornaments.

So with my sister professional I repeat, God bless and prosper the stage for the good it has done mankind, and render it higher and loftier each succeeding year, together with its votar-ies and true adherents, that they may, in the great march of Time, prove more fully quali-fied, morally and mentally, to worship at the sacred shrine of the goddess of our art, and be wholly fitted to expound her divine teachings.

Let the profession also congratulate itself, that it can claim as its own and sole prerogative, our dear NEW YORK MIRROR, the literary dew drop of the profession, justly termed a Mirror, for in it is truthfully reflected the movements, proudly recorded the triumphs of the votaries of the stage. It brings our vast family together to-day, through the medium of its bright, intelligent pages. Like the art, to its bright, intelligent pages. Like the art, to which it is devoted, may THE MIRROR con-tinue to flourish and expand, gaining new strength and beauty every year.

JOHNSTONE BENNETT.

## Professional Doings.

-Ada Draves does not go with the Jollities com--S. H. Cohen, late of Clio, has returned to the city from New Orleans.

-It is said that Gilmore's Devil's Auction son in Philadelphia at the end of this week. —A testimonial benefit to Lester Wallack will be given at the Grand O era House in May next. -Manager R. E. J. Miles is in Cincinnats, where he will remain during the holidays with his family.

-N. D. Roberts asks us to correct the statement that Messrs. Randall and Frohman have taken offices at 1,163 Broadway. —John Saunders is under special engagement to January and also to appear in Town Lots, a new farce-comedy, at the Windsor Theatre, Chicago, on Jan. 31.

Thomas F. McCabe is now playing the leadin role of the curate. George Brand, in Jacobs' Wages of Sin Company. He speaks of having a comfortable engagement.

—On Christmas eve, at the Howard Athenseum in Boston, the members of Hyde's Big Specialty company presented their manager, James Hyde, with a solid sil-ver tea-set.

-W. A. Brady's dramatization of She was given a first production at Los Angeles, Cal., on December s4. Charlotte Zittel appeared as Ayesha (She) and Laura Biggar as Ustane.

Biggar as Ustane.

—Everyone of H. R. Jacobs' employes received a turkey as a Christmas gift. Mr. Jacobs in this manner disposed of over one thousand turkeys, as not a man on the entire circuit was forgotten.

—William S. Moore, manager of the New People's Theatre, Brooklyn, E. D., was presented with a handsome gold-heade? cane on Christmas Eve. It came from Stubel and Fabbrani the proprietor of the theatre.

—Kate Pattison, of Mrs. Langtry's company, has just been enmeshed in wedlock. The groom is Morton Selten, of Rosina Volkes' company. The bride is temporarily absent from her company during the honeymoon.

—Manager Henry Greenwall telegraphs from Dallas, Texas, he can prove the Grand Opera House at New Orleans has not suffered any loss, through its former treasurer, and in no way through the present treasurer, as was reported last week.

as was reported isst week.

—In Albany, on Dec. 19, at the banquet of Albany Lodge, No. 49, B. P. O. Elks, Brother F. F. Proctor, of the firm of Jacobs and Proctor, was presented with a very handsome diamond-studded locket of the Order. The presentation was made by District Attorney D. Cady Herrick in behalf of the members of the

Cady Herrick in beam.

Lodge,

—A. M. Palmer will inaugurate a series of concerts next Wednesday afternoon by the Madison Square Concert company, consisting of Mrs. Imagene Brown, soprano; Lizzie Macoishal, contrality; C. C. Ferguson, tenor; Francis Walter, basso, and William E. Taylor, director.

—The rehearsals of Featherbrain at the Lyceum The-atre end this week and those for the new Russian play begin next week. Five handsome pictures of the prin-cipal scenes in The Wife have been taken recently by a Boston photographer named Stebbins by the aid of both electric and calcium lights.

#### MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

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## HE. **CHRISTMAS** NUMBER

# · New York Mirror .

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UNLOADING A LOVER. NYM CRINKLE. MARIE PETRAVSKY. FANNIE EDGAR THOMAS.

SOME CHRISTMAS CUSTOMS...... SCOTT MARBLE. Illustration by W. Goater.
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Greeting-Our Illustrations-Notes.

PORTRAITS A. M. Palmer (in colors).—Robert Downing as Spartacus.—Kitty Cheatham.—Kitty Rhoades. - Sibyl Johnstone. - Sydney Armstrong. - E. H. Van Veghten. - Joseph Howard, Jr.-Johnstone Bennett.-Frederick de Belleville.-T. D. Frawley.-Emma R. Steiner .- John Hazelrigg.

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A benefit will be given to John P. Smith on Sunday, Jas. 5. Among the volent-ers are Bill Nye, A. Minor Griswold. Robert. Hillhard. the Timots, Harry Kennedy and others. Boxes have been taken by A. M. Palmer. Stuart Robson and William J. Florence for \$100 each, and the New York Lodge of Elhs has taken one seat at the same price.

—Marcus J. Jacobs, son of H. R. Jacobs, of Jacobs and Proctor, has been given the financial direction of the following four houses: Grand Opera House, Newarkt Grand Opera House, Newarkt Grand Opera House, (N. J.) Opera House, and the Third Avenue Theatre, this city. Encouraged by Jacobs senior, Jacobs junior in pushing to the front as an active factor in his father's business interests. He has had good business training, and is well qualified for the responsibilities he has abouldered.

—The Herald of Sunday. Dec. 95, speaks of the

and is well qualined for the responsibilities he has abouldered.

—The Herald of Sunday. Dec. 25, speaks of the Ravel Family as first coming to this country in 1850. The veteran Dr. Kane, who is nothing if not reminiscent, takes exception and gives The Mirror the benefit thereof. He says: "I remember the Ravels at the Park Theatre, Gity of New York, in the Fall of 1823. They were in high favor at Niblo's—when it was really a garden in 1826-7-8, and appeared in a pantoning entitled Godensay; or, The bisaters of Wilns. Gabriel Ravel put rollers on a pair of common states, and his graceful movements about the stage created a sensation. He is entitled to be known as the first roller-shater. Meyerbeer afterward produced his grand opera. The Prophet, in Paris, and rollers were used in a skating scene. I claim the roller-yhate as an 'American institution."

scene. I claim the roller-rhate as an 'American institution.'

—W. L. Allen, manager of The Main Line, 'ame over the Big Bridge in the storm of yesterday, and meeting a Mins on reporter, dilated upon the revival of the Lyceum success at the Brooklyn Academy of Music. 'We opened to very gratifying business in two Christman performances,' he said, 'and if lupiter Piuvius lets up there will be no doubt about the financial result of the elevem performances. Even Mr. De Mille, the author, admits that the present is the best cast the Line has yet had. I am especially pleased with the reception the play has received at the hands of the Brooklyn critics, and all. We will make a tour of the larger Eastern cities, opening at Buffalo in January, and playing Bostous, Baltimore, Washington and ro on. We have decided upon a Summer season in New York, and have a choice of three leading theatres. The one at which the best terms can be made, all other conditions being favorable, will be selected. Mr. De Mille is at work on further improvement of the play—infusing more commerchanical; effects will be all new, and may possibly be groweded into one car. If we see a chance to still further strengthen the cast, we shall not heritate to do so. But, as I said before, it is very strong as it stands."

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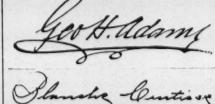
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